MAR 7 1966

K-2

No. 18

HAVE YOU HEARD ABOUT THE MASS-EXODUS OF HEROES FROM LIMBO?

THEY SAY THAT IF IT GETS ANY WORSE THEY MIGHT HAVE TO CLOSE THE GATES BECAUSE THEY WON'T HAVE ANY OCCUPANTS!

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CONTENTS

CAPA-alpha #18 March, 1966

Central Mailer: Jerry Bails, 22529 Karam Ct, Warren, Michigan

PAGE	CONTRIBUTOR	TITLE (Number of pages for credit)
1.	Keltner	Heroes from Limbo, illo (1)
2.	C.M.	Contents (Writ by hand--Typer on the blink!)
3.	Pryor	XAM! (18) (Includes reprint of Hogarth Tarzan)
21.	Russell	Our Gang, #3 (4)
25.	McGeehans	House of Info (12)
37.	Kuhfeld	Pangolin, #5 (6)
43.	Zerbe	Saraband (4)
47.	Ryans	World of Ryandom, #7 (7)
54.	Bails	The Cowled Crusader, illo by Steve Bails (1)

Time and typer permitting, I ought to have an interesting report for you next month. The Detroit Public Schools have invited me to go on TV to discuss the comics for 11th grade English classes. I must admit -- I've got butterflies. Rehearsal tomorrow and I've yet to collect my thoughts. Guess I'll blunder through somehow. If Spiderman can have doubts about himself, why can't I?!

I also have an invitation and ticket to the Broadway opening of "It's a bird... It's a plane.." (March 17th) Work permitting, it's Superman. I intend to take the 16-hour drive to N.Y. In any event, I hope to have a review of this musical comedy in K-a next month. Thanks to a friend George Pacunda, who was so kind as to invite me.

See ya in the comics,

Jerry Bails

XAM! #1

Published by DICK PRYOR, 8 MARQUARD ROAD, CARMEL VALLEY, CALIFORNIA 93924 Phone 1-408-6592904

This first contribution is obviously going to be disjoint from the current goings-on in K-a. Having only one issue I am unable to prepare a contribution that will be in accordance with the rest of the issue. So this time I have presented miscellaneous items, but my next mailing will be oriented toward the responses of this issue.

AS I AM PUBLISHING MY MAILINGS PHOTO OFFSET I DON'T KNOW WHAT IT IS GOING TO LOOK LIKE SO BEAR WITH ME IF THIS REDUCED PAGE TURNS OUT WITH TOO SMALL PRINTING. IF IT DOES TURN OUT TO BE TOO HARD TO READ, I'LL USE REGULAR SIZE NEXT TIME. SPEAKING OF OFFSET PRINTING, I REALLY WASN'T BUT I AM NOW, I CAN PRINT ZINES FOR PUBLISHERS BY MEANS OF PHOTO OFFSET AT A VERY LOW PRICE. A 40 PAGE ZINE WITH A PRINT RUN OF 500 COPIES WOULD COST $200 PLUS POSTAGE. ONE WITH A PRINT RUN OF 300 WOULD COST $150 plus POSTAGE. IF ANYONE IS INTERESTED PLEASE WRITE.

IT IS REALLY GOING TO BE A GREAT YEAR ON THE BOOB TUBE COME NEXT FALL. BESIDES BATMAN THE NEW SHOWS WILL INCLUDE THE GREEN HORNET, WONDER WOMAN (belch), and producers HAVE BOUGHT THE RIGHTS TO CAPTAIN AMERICA, THOR, THE HULK, ETC. I AM ESPECIALLY LOOKING FORWARD TO SEEING CAPTAIN AMERICA ON THE TV SCREEN; AS IT WOULD MAKE A GREAT SPY/SUPER HERO SHOW. THE SUPERHERO CRAZE WILL PROBABLY LAST BUT ONE SEASON BUT IT CERTAINLY WILL BE FUN WHILE IT DOES.

IN ORDER TO PILE UP BONUS POINTS AND SECURE BACK ISSUE OF K-a I HAVE REPRINTED PAGES FROM HEROES ILLUSTRATED #2 WHICH FEATURED A TARZAN SUNDAY STRIP BY BURNE HOGARTH. BELOW

SWIFTLY HE SCALED THE WALL, PASSING THE PATROLLING LION WITH EASE...
THIS WAS MORTAL COMBAT. TARZAN KNEW IT WOULD END ONLY WHEN ONE OF THE BELLIGERENTS WAS DEAD.
THUS FAR TARZAN HAD BEEN ABLE TO DEFEND HIMSELF, BUT DEFENCE ALONE COULD NEVER WIN THIS MORTAL COMBAT.
THE LION, RENEWING THE ATTACK, REARED TO CLUTCH HIM.

RATHER ABOVE NOW, ARE SOME EXAMPLES OF OTHER TARZAN ARTISTS (NONE OF WHOM COULD COMPARE WITH HOGARTH). SINCE I AM USING THE MORE EXPENSIVE FORM OF OFFSET I FEEL THAT I SHOULD TAKE ADVANTAGE OF IT AND PRESENT MATERIAL THAT CANNOT BE REPRODUCED BY ANY LESSER METHODS. SO I HAVE ALSO PUBLISHED ON THE REVERSE SIDE OF THIS SHEET SOME PANELS BY ALEX RAYMOND FROM THE BIG LITTLE BOOK FLASH GORDON IN THE FOREST KINGDOM OF MONGO. NEEDLESS TO SAY THESE ARE QUITE JUMBLED IN ORDER OF APPEARANCE, BUT THAT IS THE WAY THEY WERE IN THE BLB.

NOW, WHAT WOULD YOU LIKE ME TO PRINT IN FUTURE ISSUES? I CAN REPRODUCE GOLDEN AGE COMIC COVERS, MORE ART, ORIGINAL ART, STILLS FROM SUPER HERO SERIALS, AND MAYBE IF ANY PUBLISHERS AREN'T LOOKING SINGLE PAGES FROM GOLDEN AGE COMIC BOOKS (shhhh). ANYWAY, IT IS UP TO YOU.

MAYBE I AM STUPID OR SOMETHING (I AM ANYWAY, BUT THAT IS BESIDE THE POINT) BUT I THOUGHT THAT CAPTAIN MARVEL WAS BURIED IN THE LAND OF LIMBO - WHAT GIVES WITH THE NEW REVIVAL, OR RATHER THE USE OF THE NAME, AS THE HERO IS DEFINATELY NOT LIKE THE ORIGINAL?

ONE LAST PLUG.....ANY MEMBER OF K-a THAT WISHES TO BUY A COPY OF HEROES ILLUSTRATED #2 FEATURING A LENGTHY ARTICLE ON THE SKYMAN AND THE AVENGER BY GLEN JOHNSON, AN ARTICLE ON BURNE HOGARTH BY HARRY HABBLITZ, AND A 15 PAGE REPRINT OF A TARZAN SUNDAY STRIP, ETC, CAN GET A COPY FOR ONLY 25¢(regular 75¢) AND 10¢ in STAMPS - H. I. #2 ALSO HAS 7 FULL SIZE G. A. C. C. AND AN ARTICLE BY JULES FEIFFER. I'LL EVEN MAIL IT IN A MANILLA ENVELOPE - I GOTTA GET RID OF ALL THESE COPIES SOMEHOW.

I AM RAPIDLY RUNNING OUT OF ROOM SO I'LL CLOSE BY ONCE AGAIN ASKING YOU TO LET ME KNOW WHAT YOU WOULD LIKE TO SEE IN THE FUTURE, OR WOULD YOU PREFER A CONVENTIONAL CONTRIBUTION?

Flash Gordon
in the Forest Kingdom of Mongo

By

ALEX RAYMOND

Based on the Famous Adventure Strip

WHITMAN PUBLISHING COMPANY
RACINE, WISCONSIN

CONTENTS

CHAPTER		PAGE
I	Hunted Creatures	9
II	The Mad Siege	54
III	Alone in the Forest	94
IV	The Strangler	138
V	Among the Tusk-Men	178
VI	King Flash	226
VII	The Forest Kingdom	256
VIII	The Prowler	290
IX	The Man Hunt	330
X	Rescue Expedition	360
XI	The End of Grombo	394

Runnin

"We'll Have to Fight."

The Hit Was Direct

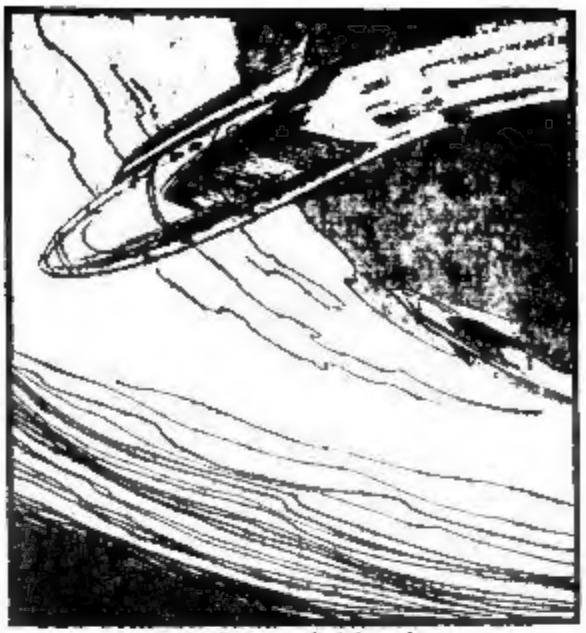
"We've Dodge

Zarkov Battled the Controls

They Staggered into the Forest

Through t

g a Risk

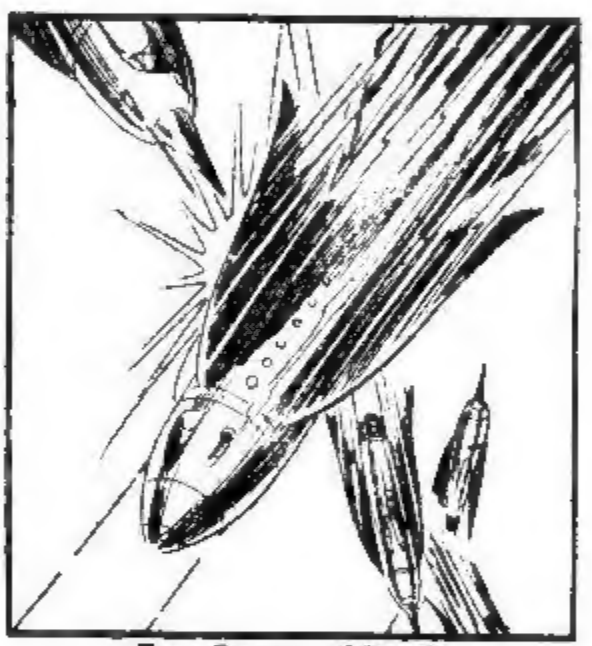


Full Speed Ahead

"They're Ordering Us to Stop."

d Ming's Patrol!"

Flying Rockets!



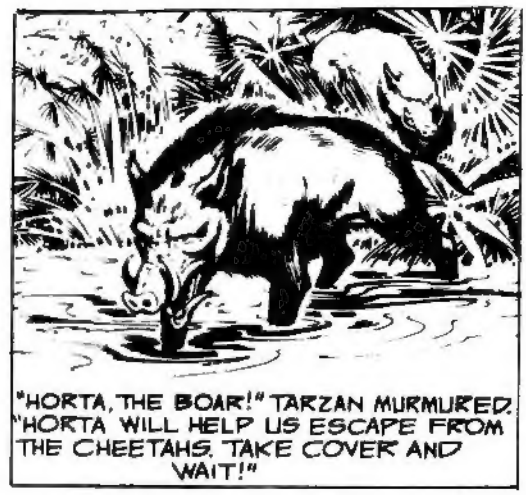
Four Streams of Death

e Underbrush

"Put out the Fire!"

Blown to Bits

muscle structure and action. Thus the animals were no longer creatures of instinct but became almost human in their single minded lust to kill. If Tarzan was the embodiment of the masculine dream to be as tall and irresistably handsome as a Greek god with the strength of Hercules, then the animal kingdom became the symbols of evil incarnate.



In so brief a survey one can but touch upon the obvious devices manipulated so effectively by this master of action art, yet they add up to an impressive accolade. When all of these elements are analized and acknowledged in awe and wonder it still remains to examine the inevitable other side of the coin. His assurance of line, his cocky blatant approach, his equivocal images could become irritating; one longs for less pride in prowess, a pause in the ceaseless action, a touch of restraint in a gesture, perhaps a sense of suggestion rather than the over done visual explanation. Less repetition of pose, variety in physical anatomy, a softer feminity to heroines - all would have helped to humanize the strip and make personal identification easier.

However, no criticism can negate Hogarth's very evident skill nor his enduring influence in the field of comic art. He offered the Sunday readers/viewers a fierce, grim visaged, implaccable demi-god, a jungle superman well designed to shock and thus interest a public inured through over saturation of the printed image.

It might be significant to note that Hogarth's Tarzan flourished in the 1940's, a generation in which America was engaged in a grim kill or be killed struggle for survival. The naivety of the '20's which accepted Rex Maxon's Tarzan; the poverty and the leisure of the '30's which enjoyed Foster's Tarzan had disappeared and the war years seemed to demand a Spartan-like no nonsense hero of the right. The Sunday page was a weekly shot in the arm, a symbol of the reality of danger in life and an optimistic assurance that it could be surmounted with courage and action. Hogarth's Tarzan was as immediate and compelling as a tabloid headline - you might not always approve, but try and ignore it...impossible!

It should be noted that no subsequent Tarzan artist save Jessie Marsh (an obvious disciple of the Caniff style) has escaped the visual influence of the Hogarth style. John Celardo, the current artist; Rubimor and Bob Lubbers, who filled in between, were actually hampered by Hogarth's influence and unable to express their own personal concepts. Even today traces of Hogarth can be found in the Russ Manning comic book conception. Truly, as long as there is a Tarzan comic, there will always be a touch of the immortal Hogarth in the image.

****

And now, through the courtesy of ERB, Inc. and Mr. Hulbert Burroughs in particular, here is a fifteen page Tarzan comic strip by Burne Hogarth.

****

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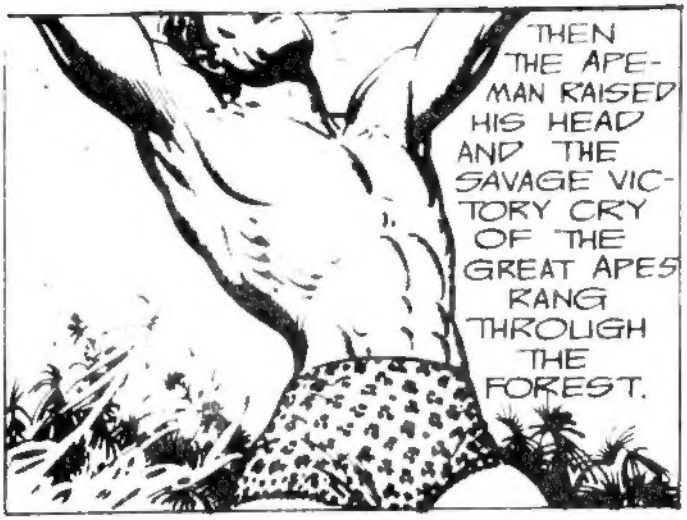
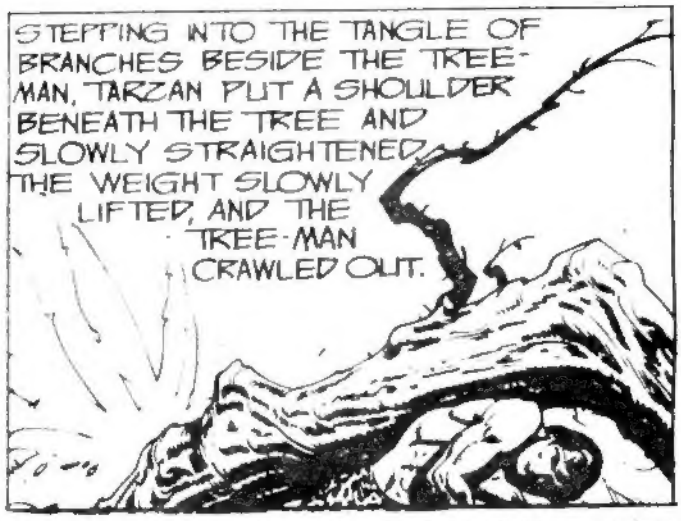
EDGAR RICE BURROUGHS'

Tarzan

IN:

TARZAN AND THE "ONONOES"


THEN THE APE-MAN RAISED HIS HEAD AND THE SAVAGE VICTORY CRY OF THE GREAT APES RANG THROUGH THE FOREST.


STEPPING INTO THE TANGLE OF BRANCHES BESIDE THE TREE-MAN, TARZAN PUT A SHOULDER BENEATH THE TREE AND SLOWLY STRAIGHTENED. THE WEIGHT SLOWLY LIFTED, AND THE TREE-MAN CRAWLED OUT.

TARZAN LET THE TREE FALL AND TURNED TO FACE HIM. "I AM WOLLO, CHIEF OF WALOKS, THE TREE-MEN," GROWLED THE CREATURE. "WHO ARE YOU?"

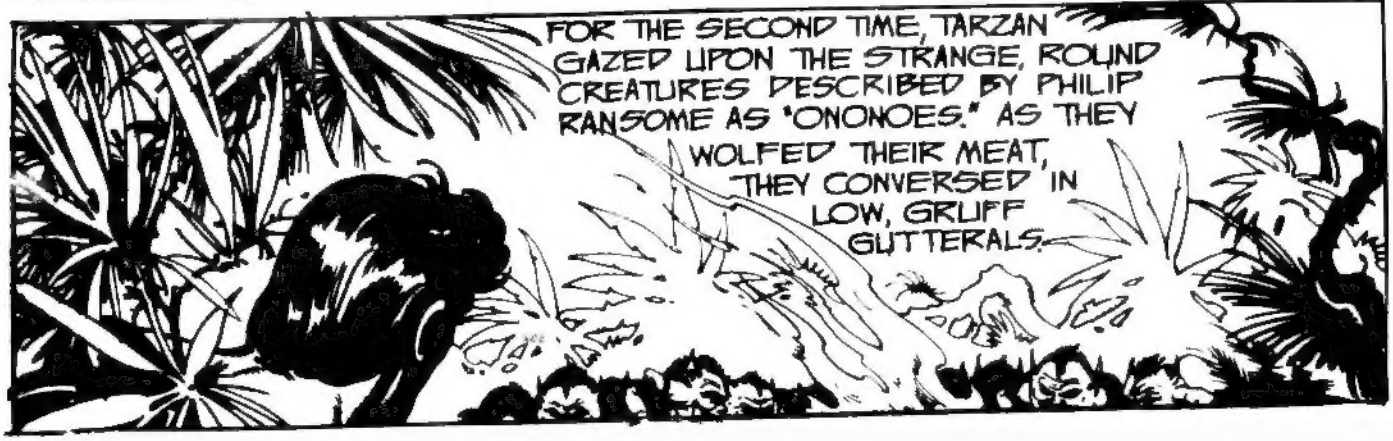
"THE ROUND ONES, THE ONONOES," WOLO SAID, "ARE ENEMIES OF MY PEOPLE, YET I WILL LEAD YOU TO THEM."
THEY WERE A STRANGE PAIR--ONE, A SAVAGE CREATURE JUST STANDING ON THE THRESHOLD OF HUMANITY, THE OTHER AN ENGLISH LORD IN HIS OWN RIGHT.

"I AM TARZAN," THE APE-MAN REPLIED. "I SAVED YOU SO THAT YOU MIGHT GUIDE ME TO THE COUNTRY OF THE ONONOES."
HOGARTH

AT FIRST WOLO WAS CONTEMPTUOUS OF TARZAN'S AGILITY--BUT HE SOON CAME TO HOLD THE APE-MAN IN VAST RESPECT.

AS THEY TRAVELLED LEISURELY THROUGH THE JUNGLE, THEY LIVED WELL ON THE FAT OF THE LAND, FOR BOTH WERE MIGHTY HUNTERS.

Distr by United Feature Syndicate, Inc
THEN, ONE DAY, WOLO POINTED TO A DISTANT RANGE OF MOUNTAINS. "AT THE FOOT OF YONDER MOUNTAINS," HE SAID, "LIES THE CITY OF THE ONONOES. IT IS CALLED OMOLOS."
THEY HAD PROCEEDED A SHORT WAY WHEN WOLO PARTED THE FOLIAGE AND POINTED. "THE ROUND ONES!" HE MUTTERED.


FOR THE SECOND TIME, TARZAN GAZED UPON THE STRANGE, ROUND CREATURES DESCRIBED BY PHILIP RANSOME AS "ONONOES." AS THEY WOLFED THEIR MEAT, THEY CONVERSED IN LOW, GRUFF GUTTERALS.

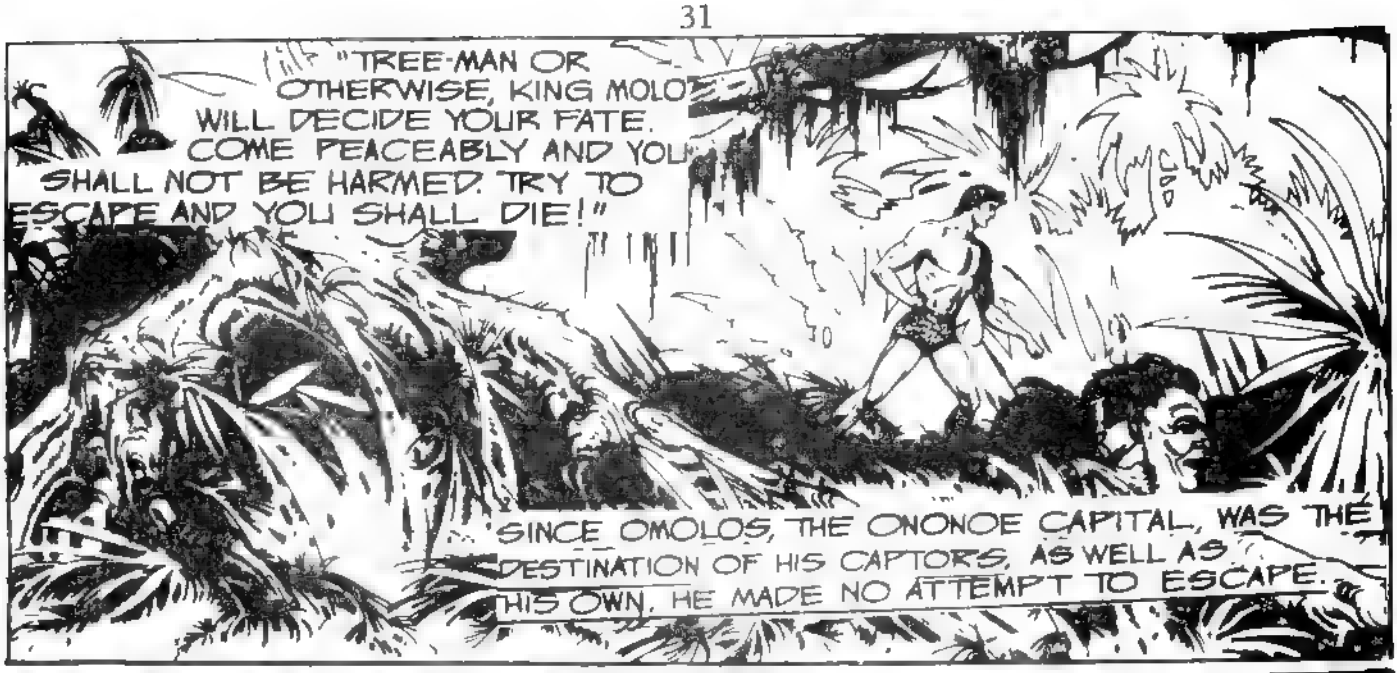
"THE ROUND ONES!" WOLO MUTTERED. "ONONOES!" TARZAN WHISPERED. "I'M GOING TO HAVE A CLOSER LOOK. WAIT HERE, WOLO!"

EVER SO CAUTIOUSLY HE PARTED THE LEAFY FOLIAGE AND PEERED DOWN INTO THE LITTLE GLADE.

WITH INFINITE STEALTH TARZAN MOVED NEARER TO THE STRANGE CREATURES, DROPPING TO A LIMB DIRECTLY ABOVE THEM.

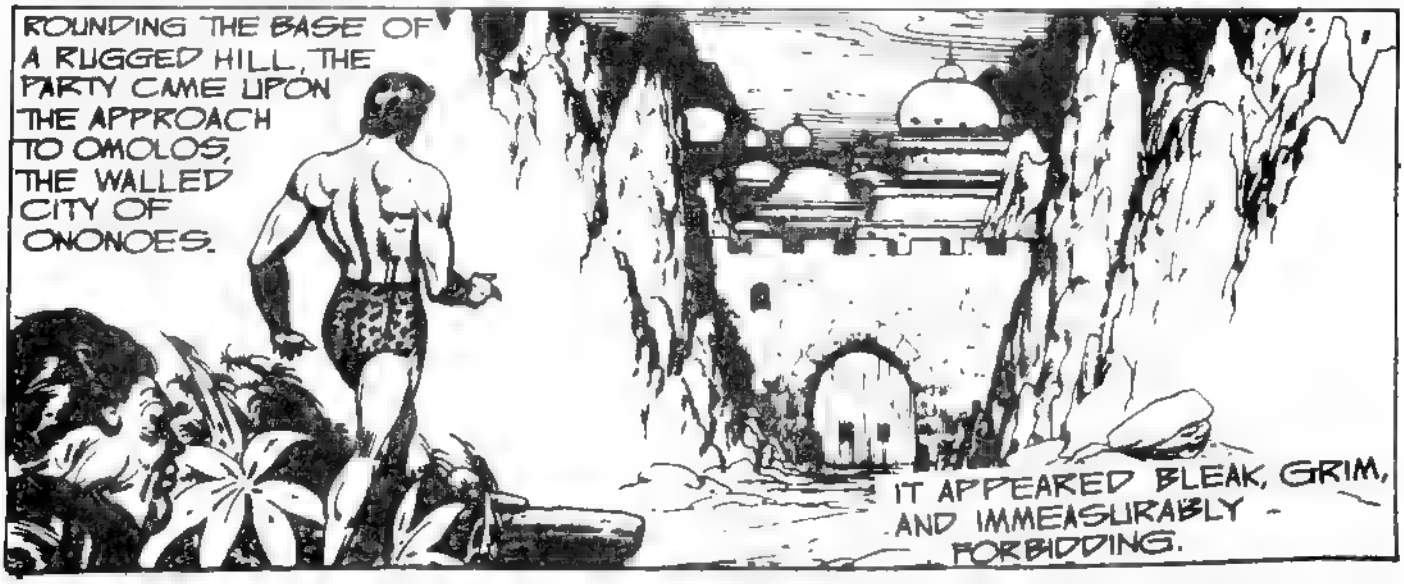
WITH A LOUD, TEARING SOUND THE BRANCH GAVE WAY, AND TARZAN WAS PRECIPITATED INTO THE MIDST OF THE SURPRISED ONONOES.

THE ONONOES TOSSED ASIDE THEIR SPEARS AND ATTACKED HIM BAREHANDED, AND TARZAN REALIZED THEY WERE BENT ON CAPTURING HIM ALIVE
SUDDENLY HE WAS STRUCK A MIGHTY BLOW FROM BEHIND. UNABLE TO KEEP HIS FEET, HE CRASHED TO THE GROUND.
TARZAN WAS STARTLED WHEN THE ONONOE SPOKE TO HIM IN THE LANGUAGE OF THE APES. "HOW ARE YOU CALLED--HOW CAME YOU HERE?"
"I AM TARZAN," THE APE-MAN REPLIED. "I CAME THROUGH THE GREAT PASS BEYOND THE VALLEY."
"TARZAN LIES!" THE ONONOE SAID. "NO ONE COMES THROUGH THE PASS ALIVE! SINCE YOU ARE NOT ONE OF US, YOU MUST BE A TREE-MAN!"


"TREE-MAN OR OTHERWISE, KING MOLO WILL DECIDE YOUR FATE. COME PEACEABLY AND YOU SHALL NOT BE HARMED. TRY TO ESCAPE AND YOU SHALL DIE!"
SINCE OMOLOS, THE ONONOE CAPITAL, WAS THE DESTINATION OF HIS CAPTORS, AS WELL AS HIS OWN, HE MADE NO ATTEMPT TO ESCAPE.

THAT NIGHT HE LEARNED FROM THE LEADER THAT MANY ONONOES SPOKE THE TREE-MAN LANGUAGE THOUGH IT WAS NOT THEIR OWN TONGUE.

NEXT MORNING, AS THE CARAVAN MOVED ONTO THE PLAIN, TARZAN GLANCED UP. HIGH IN THE TREES A DARK SHADOW APPEARED FOR AN INSTANT, THEN VANISHED IN THE DENSE FOLIAGE.


ROUNDING THE BASE OF A RUGGED HILL, THE PARTY CAME UPON THE APPROACH TO OMOLOS, THE WALLED CITY OF ONONOES.
IT APPEARED BLEAK, GRIM, AND IMMEASURABLY FORBIDDING.

AS TARZAN AND HIS CAPTORS PASSED THROUGH THE GATEWAY OF OMOLOS, THE WALLED CITY OF THE ONONOES, THE APE-MAN LOOKED CURIOUSLY ABOUT. OMOLOS WAS A CITY OF DOMES, ITS BUILDINGS RESEMBLING HUGE INVERTED BOWLS. AT THE ENTRANCE TO A BUILDING WHICH WAS THE TEMPLE, THE PARTY WAS HALTED BY SEVERAL ONONOES.

"WHAT HAVE YOU THERE, OLA?" ONE DEMANDED. "A STRANGER, GUXA," OLA GROWLED, "WHO CLAIMS TO COME FROM BEYOND THE GREAT PASS"

"NO DOUBT HE LIES," THE ONONOE DECLARED. "UNTIL HE IS JUDGED AND CONDEMNED LET TUKAN GUARD HIM."

"WAS THAT YOUR KING?" TARZAN INQUIRED. "NO," OLA REPLIED. "IT IS GUXA, HIGH PRIEST AND ADVISOR TO KING MOLB."

"AND WHO IS TUKAN?" TARZAN ASKED. "YOU WILL SEE HIM PRESENTLY," OLA GRINNED, "AND I DO NOT ENVY YOU YOUR WATCHMAN!" HE ADDED GRIMLY.

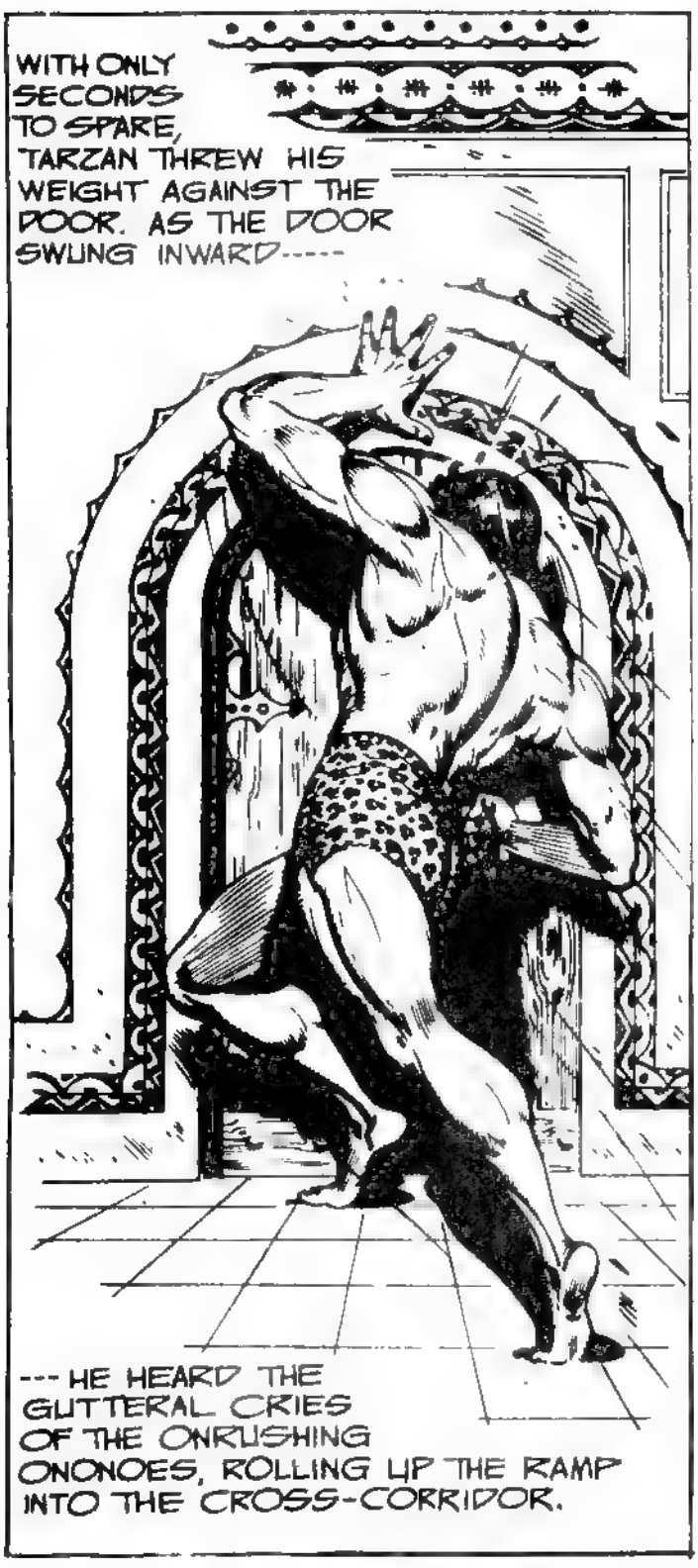
AS THE HEAVY DOOR CLOSED BEHIND HIM, TARZAN STOOD PERFECTLY STILL------
J. HOGARTH
...HIS NOSTRILS QUIVERING TO AN ALL TOO-FAMILIAR ACRID SCENT!
BGL

THE GREAT BEAST SETTLED HIMSELF. THEN, SUDDENLY, WITH A THUNDEROUS ROAR, HE SPRANG ACROSS THE CHAMBER. IN MID-LEAP THE CARNIVORE WAS JERKED BACK UPON ITS HIND LEGS.

ONLY THEN DID TARZAN SEE THE ROPE WHICH SECURED IT TO THE WALL. TARZAN BACKED SLOWLY TOWARD THE WALL, HIS EYES ON THE SLIM, TAUT LINE.

HIS SHOULDER TOUCHED AN OBJECT HANGING FROM A HOOK. TARZAN SMILED GRIMLY WHEN HE DISCOVERED IT TO BE A COILED ROPE.
THE ROPE WAS STRONG AND PLIABLE, AND, WITH A LOOP READY, HE SLOWLY APPROACHED THE LION.
AS NUMA ROSE, GROWLING FIERCELY, TARZAN DEFTLY FLIPPED THE NOOSE OVER HIS FORELEGS AND JERKED IT TIGHT.
8/21
A BRIEF BUT THOROUGH INSPECTION OF HIS PRISON REVEALED NO POSSIBLE AVENUE OF ESCAPE HE TURNED HIS ATTENTION TO NUMA'S DARK QUARTERS.
"THOSE ROPES WON'T HOLD YOU LONG, NUMA," TARZAN MUSED, "BUT LONG ENOUGH, I HOPE, FOR ME TO FIND A WAY OUT OF THIS DEN."
HOGARTH
263.

WITH ESCAPE BLOCKED FROM THE CHAMBER IN WHICH THE ONONOES HAD IMPRISONED HIM, TARZAN TURNED TO THE DARK ENTRANCE TO THE LION'S DEN.
LIKE THE LION'S DEN IN OPAR," TARZAN MUSED, "THIS ONE ALSO HAS A SHAFT DOWN WHICH NUMA'S MEAT IS THROWN."
DRAWING HIMSELF UP INTO THE NARROW SHAFT, HIS HEAD PRESENTLY TOUCHED A WOODEN COVER.
AS HE STEPPED FROM THE SHAFT A LOW, RUMBLING SOUND------
ACCOMPANIED BY GUTTERAL VOICES, ROSE FROM ONE OF THE RAMPS.
LOOKING OVER THE EDGE OF THE RAMP, HE SPIED SEVERAL ONONOES ROLLING UP TOWARD HIM. ASIDE FROM THE SHAFT TO NUMA'S DEN, THE CORRIDOR OFFERED NO HIDING PLACE.

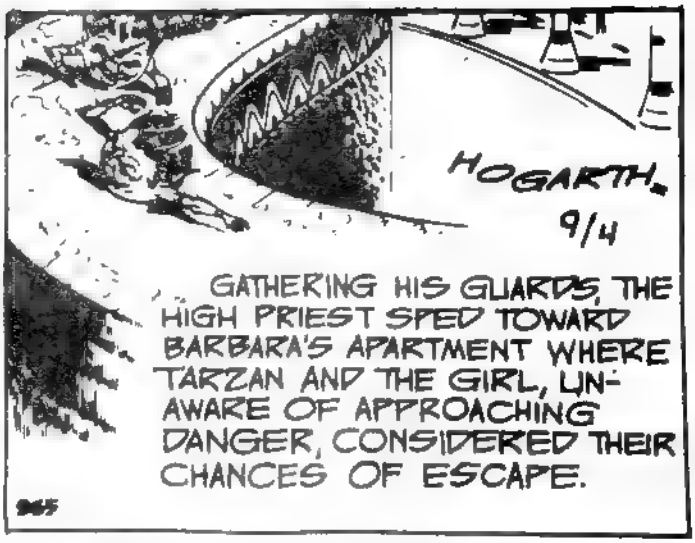

WITH ONLY SECONDS TO SPARE, TARZAN THREW HIS WEIGHT AGAINST THE DOOR. AS THE DOOR SWUNG INWARD-----
--- HE HEARD THE GUTTERAL CRIES OF THE ONRUSHING ONONOES, ROLLING UP THE RAMP INTO THE CROSS-CORRIDOR.

DROPPING THE LOCK-BAR INTO PLACE, TARZAN TURNED---TO FIND THAT HE WAS NOT ALONE IN THE ROOM

"WHO ARE YOU?" THE GIRL ASKED IN A HESITANT ENGLISH ACCENT. "I AM TARZAN-- I WILL NOT HARM YOU," HE SAID.

MEANWHILE, AN EXCITED PRIEST REPORTED TO GUXA. "ON THE LEVEL WHERE THE HIGH PRIESTESS DWELLS, I SAW THE STRANGER ENTER HER APARTMENT."

HE SPOKE TO THE GIRL AND TOLD HER SHE WAS BARBARA RANSOME. HE REVEALED RANSOME'S LOCKET--AND REMOVING HERS, THEY COMPARED THEM. THEY WERE IDENTICAL!


HOGARTH. 9/4
GATHERING HIS GUARDS, THE HIGH PRIEST SPED TOWARD BARBARA'S APARTMENT WHERE TARZAN AND THE GIRL, UNAWARE OF APPROACHING DANGER, CONSIDERED THEIR CHANCES OF ESCAPE.

ACCOMPANIED BY A LOW, RUMBLING SOUND, CAUSED BY THEIR HEAVY, ROLLING BODIES, THE ONONOES SWUNG INTO THE CORRIDOR.

THE FEMALE ONONOE UTTERED A LOW WARNING. "WHAT IS IT, NADEE?" BARBARA WHISPERED. "GUXA COMES!" NADEE SAID.

"OPEN THE DOOR IN THE OTHER ROOM," TARZAN DIRECTED.
"I'LL LEAVE BY THIS ONE. I'LL RETURN WHEN THEY GO."

TARZAN LIFTED THE BAR AND OPENED THE DOOR.
THE EXIT WAS FILLED WITH SPEAR-ARMED ONONOES.

BARBARA CRIED IN SUDDEN FEAR. TARZAN SAW HER IN THE GRASP OF THE HIGH PRIEST. THEN AT A HARSH COMMAND FROM GUXA, THE ONONOES CHARGED WITH AN ANGRY ROAR.

AS THE ONONOES RUSHED AT HIM, TARZAN SPRANG ACROSS THE ROOM. WITH HIS BACK TO THE WALL, TARZAN FOUGHT WITH ALL THE SAVAGERY OF A JUNGLE BEAST AT BAY, HIS ANGRY GROWLS MINGLING WITH THE ROARS OF THE ONONOES.

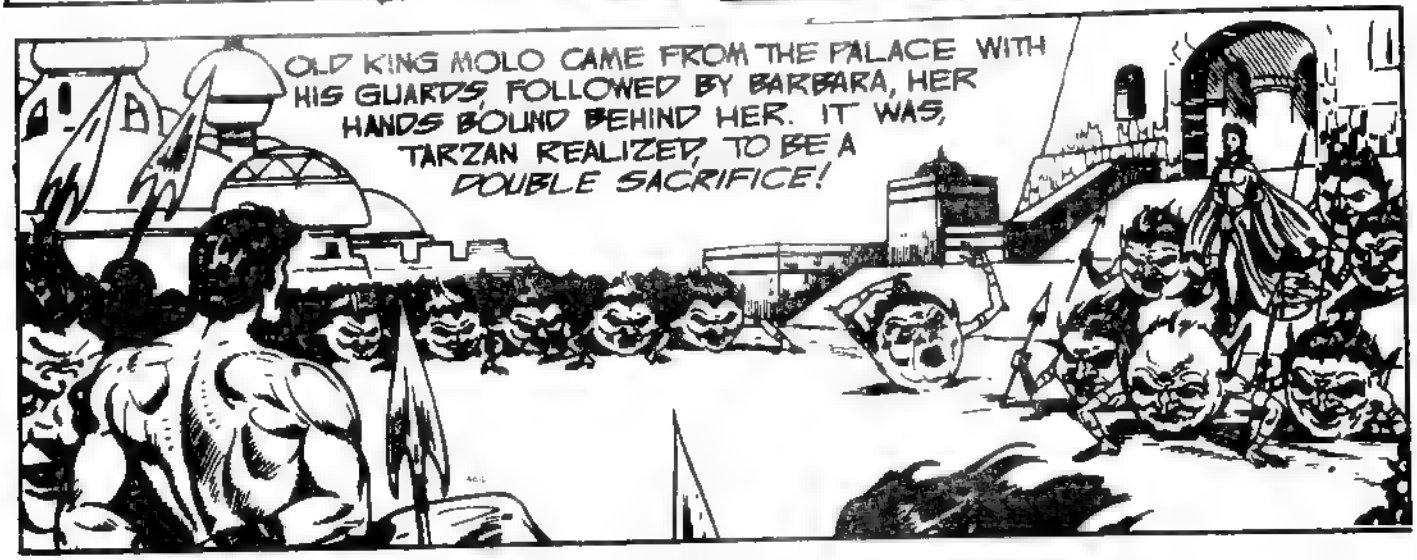
AGAIN AND AGAIN HE SHOOK HIMSELF FREE---

---ONLY TO BE BROUGHT DOWN, AT LAST, BY A STUNNING BLOW ON THE HEAD.

9/11
HOGARTH

MOMENTARILY STUNNED, THE ONONOES POUNCED ON HIM, AND BOUND HIM SECURELY. PRODDING HIM TO HIS FEET---

--HE WAS LED TO THE SACRIFICIAL STONE IN THE CITY SQUARE WHERE HIS CAPTORS FASTENED HIM. ONONOES QUICKLY FILLED THE SQUARE.
HOGARTH


OLD KING MOLO CAME FROM THE PALACE WITH HIS GUARDS, FOLLOWED BY BARBARA, HER HANDS BOUND BEHIND HER. IT WAS, TARZAN REALIZED, TO BE A DOUBLE SACRIFICE!

BARBARA REALIZED THAT DEATH WAS NEAR, YET SHE WALKED PROUDLY TOWARD THE SACRIFICIAL ALTAR, ON WHICH SHE PRESENTLY WOULD DIE.

"PREPARE THE VICTIMS!" GUXA CALLED TO THE GUARDS. AT THE HIGH PRIEST'S COMMAND----

---BARBARA WAS PLACED ON THE ALTAR BESIDE TARZAN. "I'M AFRAID, TARZAN," BARBARA WHISPERED.

"A CHINESE ONCE SAID," TARZAN ANSWERED GRAVELY, "BIRTH IS NOT THE BEGINNING, NOR DEATH THE END."

HIS FANATICAL GAZE FIXED ON THE GLEAMING KNIFE-----

CONTINUED NEXT WEEK!

OUR GANG

Kent Russell

BATMAN NO LONGER FOR THE BIRDS

It was noon, January 12, and I had the disfortune (I then thought of being selected the student to be represented in the weekly session of the Rotary Club, which has meetings every Wednesday in the luxurious Spanish Trace Inn, which is located here in Athens, Texas. I felt rather peculiar, you no doubt can imagine, at being dressed in a coat and tie, slacks--the works--while I knew good and well my friends were far more comfortable than I. Probably they were conversing in their favorite subject (like girls and cars) and eating hamburgers, and thinking how miserable I must be.

Still, that buffet dinner--particularly those steaks-- looked pretty good. I was hoping the line would move just a little faster. Knowing almost no one around me, I politely introduced myself and then immediately "shut up." I had hoped to assume this existence until it was time for me to make my speech. However, you must speak to those who speak to you, so when an elderly man bent over to ask me if he could ask me a question, I said, "Of course", trying, naturally, to sound as if I were eager to answer him. I hope you will be able to understand how I felt (although it really is too much to ask) when the old man whispered into my ear:

"Going to watch Batman and Robin on TV, tonight, boy?"

Caught off guard, I hesitated for awhile and then solidly affirmed that I would.

"I am, too," he said. "Wouldn't miss it for the world!"

I have no doubt that he was telling the truth, too.

This set my mind to thinking (which is quite an accomplishment either way you look at it). Do most adults feel this way, or is this kindly gent an exception?

When school was dismissed for the day, I went to the shop where I work (my employer might disagree slightly (?) with this statement), and finding Mr. Boss taking a coffee break, I asked him the same question asked of me at the Trace a few hours ago. "Batman?! You mean that's on TV now? H---, I never even watched that show when it was on the movies." I learned later on, however, that another worker who heard my short-lived conversation did watch the show, and to my knowledge hasn't missed an episode yet.

It was nearing 6:30, and almost Show Time. I was over at a friend's house, who by mere coincidence happened to have a color TV. Before the show actually began, I was filled with questions.

Would the show use the new chest-symbol that Batman had? And would Alfred the Butler be dead? What about Aunt Harriet? Would she be on the show? How would the show be handled? Adventure? Satire? Comedy? Would the show be serialized? If so, would it be handled on a weekly basis or be continued for months and months? Finally, would it be good?

The local news was ending. "Stay tuned for the premiere of Batman." My questions were soon to be answered.

Well, the show began, and just as quickly, it was over, or so it seemed to me. Yeah, old Alfred was there, as I (and probably most) figured he would. But I didn't expect to see Aunt Harriet there.

Aunt Harriet does have a vital role in the picture, however. She is the comedy relief, the "Aunt Hae" of the Spider-man comic book. She always warns the crime-fighting Robin (who assumes the role of Dick Grayson, of course) to practice his piano, stay away from "bad" TV shows, etc. Of course, Robin objects, but Batman (in his role of Bruce Wayne) immediately steps in and tells him that "music is important culture, and that "Latin is the universal language. "Gosh, Bruce, you're right, of course. Why do I always think only of myself?"

So far (and of this writing, the Batman show has been in existence only about a month) Robin seems to be the "riddle solver" and the funny man. It is usually he that first comes up with the answer to a puzzling riddle known by the Riddler. And he usually has some appropriate exclamation during time of emergencies. Being drawn to the wall by the metal in their Utility Belts, Robin screams, "Suffering flypaper!" To me, this part is a bit overplayed, but you must remember that Robin (Bruce Ward) is really, despite his TV appearance, twenty years and married. To act as an adolescent must be difficult for him.

Batman, though, is the same old hero we know in the comics. Cunning and physically strong, he could probably pass for Reed Richards any day. But since Batman hit the scene twenty years before Mr. Fantastic, the sentence before this should be reversed. He is the hero--everyone else is around only to (eventually) build him up.

I for one am glad to see the Bat-signal back in use, flashing high in the sky for all Gotham City to see. Batman is not Batman without this important feature.

As to the style of the show, it is clear now that it is a satire-comedy-adventure. According to a recent newspaper article, the Batman show is costing much more to produce than other TV shows. Thus, Bill Dozier is responsible for capturing a large group the youngsters, and a representative group from the adult-adolescent group.

For the children, adventure-comedy is the bi-word. They enjoy (as do we) the knock-and-sock-'em, but they probably fail to see the amount of humor or satire that we older viewers do.

Batman walked into a dance club, in full uniform. "Want a seat by the orchestra, Batman?" "No" was his reply. "I wouldn't want to attract attention."

The following day, I remarked to one of my school-mates that I would like to own an [illegible] similar to the Batmobile. "I wouldn't," he quickly said. "It has too many darn labels!" Of course, this is true. Labels are common place in the entire show. Batman & Robin might be able to analyze the most minute particle but they can't remember which pole to slide down to enter the Batcave. To help them, one is labeled "Dick", and the other, "Bruce."

What about Batman's popularity? In short, it is booming. According to a recent survey (National Observer) the first TV Batman show attracted over 50% of the total listening audience. Other networks (NBC, CBS) were, of course, much less. And, it is also important to note that "The Munsters" was once in the top ten shows, so if Batman can pull more than the "Munsters," it can't be doubted that Batman is a success.

But most expected it to be. Adults like to view the team they once read about in the comics. And teens, love anything it seems, in the spy-adventure vein.

I'm not exactly sure the rating Batman has at this typing, but as far as locality is concerned, it seems as though almost everyone in Athens (pop. 12,000) watched the first show. "Batman" was a word on everyone's lip. "Didja see Batman last night?" "Isn't that a great show?" Of course, this induced those that didn't originally see it to watch it the next week.

On practically all desks at Athens High School are drawings of Batman, the Bat-Signal, and Robin. One reads, "Superman is an alcoholic, Batman is a dope addict, and Mighty Mouse is a sex fiend."

Batman songs have also appeared all over. Most are instrumental, but one, released in the Dallas area, is sung by Scotty McKay, and has a good "beat":

Look in the sky!
It's the Batsignal light!

it goes. It also mentions anyone who breaks the law will soon be "apprehended by the dar."

WFAA-TV, in advertising the coming of the Batman show, ran into unexpected trouble. To announce the coming of the show, stickers were printed up, which read, "Batman is coming." Only a few were printed, as they were intended to be used on employees' cars. Those cars, in turn, drove through Dallas and other nearby cities. Orders came in. A fraternity in Tyler (J. D. Simpson's home town) wanted 100 stickers.

Radio station KLIF, 1190 in Dallas (which is thought to have the largest listening audience) now has a DJ named Bruce Wayne. Of course, this name is probably fictional, but it does represent a trend--just as the station once had a DJ named James Bond. The station is also running a contest, in which the prize is a trip to Hollywood to visit Batman and Robin, and make a tour through the Batcave, and a ride in the Batmobile! Or, if you prefer, you can have a color TV, "to watch Batman combat crime in color!" An advertisement on the station runs, "This is 1190, where BATabulous prizes can be yours!

Batman jokes are also running all over the place, and I'll spare you of them, since you've probably heard them all, anyway. But in case you haven't, here's one of the most recent:

Q: Why did Batman excuse himself from the table?

A: He had to use the Batroom.

Think about friends; you'll get it! --End

Our Gang of Contributors, from K-a #16

You will note that the comments are coming from K-a #16, when this is (or at least, should be) issue #18. The reason for this is simple; not having my own machine, I must send it off to have it printed, and of course, this takes extra time. So, suffice it to say that of this typing I have not #17, thus, mainly to fill space and thus earn my four pages, mailing comments will be made on issue #16. Ho Ka, gentlemen??

Glen Johnson: Enjoyed your extended "Small Talk." If future contribs continue to be this size, maybe you'd better rename your zine? Most tracing equals that of R. Miller, in my opinion, but the Green Sorceress appears to be wearing an iron bra! The Fosse illo was very well done--excellent shade of green; how did you do it?

Jerry Bails: You're right in your statements about Fandom in general, and the Academy in specific. If the truth be [illegible] and you're too modest to admit it, fandom has not [illegible]on its toes" since your term as Ex. President expired. Of course, some have tried, but they have either failed or partially succeeded. Some will say that it isn't up to one person, and this is correct. But the inspiration one can deliver to another has a lot to do with it, and this is where you excelled, and excel today. Darn it, most of us have to be pushed like a jackass before we'll move. Seems as we're either too busy or too lazy, or both. Your suggestions seem to be the best for a start.

Larry Herndon tells me that you have had so many reporters wanting interviews that you finally had to call it "quits" and refer them to other leading fans. True or false?

Don Thompson: Thanks for the newspaper article. You did a good write-up, and should be commended for taking the time to cut out sixty of them. I say this deserves at least a two-page credit.

Coming in future K-a's:

(1) A complete analysis of Beowulf, the first hero.

(2) Comments on what a comic dealer says about the sales of comics in [illegible] area.

(3) A list of advantages every type of reproducing machine, along with process used, printing area, speed, and features. Also, notes on offset printing.

A fine [illegible], friends. They Definitely Came, didn't they?

HOUSE OF INFO-1
KA#18 Mar'66

Checklist Of Serials In Walt Disney's Comics & Stories

by Tom & John Mc Geehan

This is a checklist and index of the Mickey Mouse serials or continued stories in Walt Disney Comics & Stories from #1 on up to date. Some issues had no serials in, but instead had the other stories longer or had "one shot" Mickey Mouse or other stories that in effect replaced the serial for that issue. After I list the serials I plan to list these one shot stories too. Although I (Tom) am arranging and typing up this checklist, both John and I have worked on it before. I have always liked & collected WDC & S (as well as Uncle Scrooge) and both John and I have kept records of them over the years along with all of our other info. But our data only covered from around Jan'49 to date; so about Jan'62 I made up a hand copied listing of the info we had and sent it to Dick Hetshel of Rio Nido, Calif., who had all but 4 issues of WDC & S (he lacked #2, 4, 10, & 14), and he filled in all of the missing info for us. After that I typed up carbon copies of this listing, as did John, and we sent them out to a few of our coresponden ts. Later, Bill Thailing of Cleveland, Ohio gave us the info on the 4 issues that Hetshel didn't have. Unfortunately, I have not bought all of the issues since 1962, but I've gotten other fans (credited later) to help me complete this new info.

All of the older serials are reprints of Mickey Mouse daily comic strips, as the daily strips had continued stories all through the 30's and 40's and even as late as 1954, while today all the daily strips are "one shot jokes". The Mickey Mouse Sunday strip was almost always "one shot" from its beginning. I would like to list the comic strip dates (beginning & ending of each story), length, and titles if any; but unfortunately I lack any data on them! Some of the serials were reprinted directly from the comic strips (frame for frame I wonder, or were some frames left out?), while others were redrawn for comic book publication. One way to tell how old the Mickey Mouse story is to see whether he has on long or short pants. Before 1944 or so Mickey always wore short pants, while after 1944 he wore long pants, which he still wears. WDC & S #31 had the first 10 page Donald Duck lead story in it, and these stories have continued to be in there up to the present time. In case anyone's interested some of the other strips that have been in WDC & S are: Little Hiawatha, Pluto, the Li'l Bad Wolf, Grandma Duck, Pinocchio, Bucky Bug, Chip & Dale, Zorro, Brer Rabbit, Scamp, Daisy Duck, etc.

In case you can't decipher my abbreviations,here they are:

Ea=Eaters Mys=Mysterious Pg(s)=Page(s)
Mt=Mountain Ret=Return Adv(s)=Adventure (s)
My=Mystery Sec=Secret Wiz=Wizard
Prof=Professor
-case-=in the case of

Now for my index of the serialsin Walt Disney's Comics & Stories. After much arranging I believe I've finally worked it out so that our index is in column form. I think an index in column form looks nicer and is a lot easier to read. But first to explain the columns.

(1) Column one lists my number for the serial or story, followed by the title of it as it appears in the comic book. If an (*) asterik is after the title it means the story is untitled, so I have to use the BLB or reprint title. Labeled Title.

(2) Column two lists the number of chapters the serial consists of. Labeled Cha.

(3) Column three lists the numbers of the issues of WDC & S that the serial is in. Labeled #.

(4) Column four lists: CS if the story is reprinted from a daily Mickey Mouse comic strip (frame for frame I wonder, or did they leave out some frames?); RE if the story is reprinted from a daily strip story, but redrawn for comic book publication; NW if the story is new or original (not reprinted or redrawn from a comic strip story); and RN if the story is reprinted from a new or original comic book story from another issue of WDC & S or some other comic book. After CS or RE is the copyright year of the comic strip story, followed by the copyright year of the comic book. After NW or RN is the copyright year of the comic book or both comic books for reprinted new stories. Labeled Rep-Date.

(5) Column five lists the total number of pages of the Mickey Mouse serial in the issues of WDC & S. Labeled Pgs.

Title	Cha	#	Rep-Date	Pgs
1) MM on Sky Island *	2	1-2	CS-1936-40	36
2) MM & the Ostrich Race *	2	2-3	CS-1936-40	23
3) MM & the 7 Ghosts *	2	3-4	CS-1936-40	32
4) MM in Search of Jungle Treasure	2	4-5	CS-1937-41	36
5) MM His Royal Highness	4	6-9	CS-1937-41	65
6) MM in the Secret Service	4	7-10	CS-1936-41	61
7) MM Advs. with Robin Hood	2	11-12	CS-1936-41	46
8) MM the Miracle Master	4	18-21	CS-1939-42	73
9) MM & An Education For Thursday	3	22-24	CS-1940-42	60
10)MM at the Bar None Ranch	5	25-29	CS-1940-42	69
11)MM Bellhop Detective	6	30-35	CS-1940-43	72
12)MM in Love Trouble	4	36-39	CS-1941-43	48
13)MM in the Land of Long Ago	5	40-44	CS-1940-44	44
14)MM on a Secret Mission	4	45-48	CS-1943-44	32

Title	Cha	#	Rep-Date	Pgs
15)MM & the War Orphans----------	2	49-50	CS-1944-44	12
16)MM & the 'Lectro Box----------	5	51-55	CS-1943-44	38
17)MM & the Black Crow Nystery----	5	56-60	CS-1942-45	31
18)MM in Billy the Mouse----------	4	63-66	CS-1945-45	28
19)MM & the Prof.'s Experiment----	2	67-68	CS-1944-46	17
20)MM in World of Tomorrow--------	3	69-71	CS-1944-46	30
21)MM & the House of Mystery------	3	72-74	CS-1944-46	22
22)MM & the Isle of Death---------	3	78-80	CS-1944-47	25
23)MM & the Jewel Robbery---------	5	81-85	CS-1942-47	37
24)MM in Goofy & Agnes------------	5	86-90	CS-1942-47	38
25)MM Super Salesman--------------	2	91-92	CS-1941-48	18
26)MM Outwits the Phantom Blot----	6	101-6	RE-1939-49	48
3a)MM inthe House of the 7 Haunts-	5	107-11	RE-1936-49	46
27)MM inthe My. at Hidden River---	5	112-16	CS-1941-50	47
5a)MM Monarch of Medioka----------	6	117-22	RE-1937-50	66
28)MM, Mighty Whale Hunter--------	6	123-28	CS-1938-50	66
29)MM & the Ghost of Man-Eater Mt-	4	129-32	NW-1951	42
30)MM in the My.of the Robot Army-	4	133-36	NW-1951	45
31)MM inthe Shattered-Glass My.---	4	137-40	NW-1952	24
32)MM inthe Mys. Pill Plot--------	5	141-45	NW-1952	30
8a)MM,the Miracle Master----------	6	146-51	RE-1939-52	52-3/4
33)MM in the Last Resort----------	3	152-54	NW-1953	24
34)MM inthe Sec. of the Whirlpool-	3	155-57	NW-1953	24
35)MM in the Lens Hunters---------	3	158-60	NW-1953	24
36)MM-Case-the Vanishing Bandit --	3	161-63	NW-1953	26
37)MM inthe Mys. Crystal Ball-----	3	164-66	NW-1954	24
38)MM in the Lost Legion----------	3	167-69	NW-1954	26
39)MM in the Magic Rope-----------	3	170-72	NW-1954	24
40)MM in Ridin' the Rails---------	3	173-75	NW-1954	24
41)MM in the Lost City------------	3	176-78	NW-1955	24
42)MM in Yesterday Ranch----------	3	179-81	NW-1955	24-3/4
43)MM & the Marvelous Magnet------	3	182-84	NW-1955	24
44)MM in the Vanishing Railroad---	3	185-87	NW-1956	23½
45)MM-Case-the Hungary Ghost------	3	188-90	NW-1956	23-3/4
46)MM inthe Pirates of TobascoBay-	3	191-93	NW-1956	23-3/4

	Title	Cha	#	Rep-Date	Pgs
47)	MM in the Great Stamp Hunt------	3	194-96	NW-1956	23½
48)	MM in the Legend of Loon Lake----	3	197-99	NW-1957	24
49)	MM in the Phantom Fires---------	3	200-2	NW-1957	24
50)	MM in the Crystal Ball Quest----	2	203-4	NW-1957	15
51)	MM in the Sunken City----------	3	205-7	NW-1957	24
52)	MM in the My. of Lonely Valley--	3	208-10	NW-1958	25
53)	MM inthe Castaways of Whale Bay-	3	211-13	NW-1958	24
54)	MM inthe Idol of Moaning Island-	3	214-16	NW-1958	24
55)	MM inthe Threat ofthe Stone-Ea.-	3	217-19	NW-1958	24
56)	MM inthe Monster of Sawtooth Mt-	3	220-22	NW-1959	25
57)	MM in Alaskan Adventure--------	3	223-25	NW-1959	24
58)	MM in the Fantastic Fog--------	3	226-28	NW-1959	24
10a)	MM the Bar None Ranch----------	5	229-33	RE-1940-59	40
59)	MM Pineapple Poachers----------	3	234-36	NW-1960	24
9a)	MM An Education For Thursday----	5	237-41	RE-1940-60	40
60)	MM's Strange Mission----------	3	243-45	NW-1960	23½
61)	MM the Moon-Blot Plot----------	3	246-48	NW-1961	19
62)	MM the Golden Touch----------	3	249-51	NW-1961	23½
63)	MM the Great Giveaway Mystery---	3	252-54	NW-1961	24
64)	MM the My. of Misery Mesa-------	3	255-57	NW-1961	24
65)	MM the Missing Merchantman------	3	258-60	NW-1962	24
66)	MM the Incredible Box Top Plot--	3	261-63	NW-1962	24
67)	MM the Treasure of El Dorado----	3	264-66	NW-1962	24
68)	MM the Sec. ofthe Ancient Incas-	3	274-76	NW-1963	24
69)	MM Undercover Mountie----------	3	277-79	NW-1963	24
70)	MM & Goofy's Mechanical Wizard--	3	280-82	RN-1952-64	21½
71)	MM the Ret. ofthe Phantom Blot--	4	284-87	NW-1964	30-3/4
72)	MM the Phantom Ship----------	3	290-92	NW-1964	20-3/4
73)	MM the Pirates Den----------	2	293-94	RN-1952-65	12
74)	MM Trapped on Wrecker's Reef----	3	296-93	NW-1965	24
75)					
76)					
77)					
78)					
79)					

Now to list the Big or Better Little Books of Mickey Mouse whose stories appeared as serials in WDC & S. First I'm listing my number that coresponds with the WDC & S serial number (only each additional reprinting I number a, b, etc.), followed by the title of the story in the BLB. Then the number of the BLB; and the copyright dates (all of them; in my WDC & S serial listing I only listed the first year even if the strip covered two years or the comic book covered two years; e.g., 1941-42-59 would be 1941-59) as listed in the BLB; followed by the number of pages of the BLB; and finally the number of illos in the BLB. The older serials in WDC&S had copyright years at the beginning of the serial, but from serial #66 (Pirates of Tobasco Bay) on they did away with them so I used the year date at the beginning of the comic book. Ditto the older ones (serial #26 and before) that only had the comic strip copyright date on. As you may have noticed, a few of the early issues of WDC&S had two different serials running in one issue. Well on to the BLB listing.

Mickey Mouse Big Little Books Stories in WDC&S

Title	BLB#	Dates	Pgs	Illos
1a) MM on Sky Island----------	1417	1936-37-41	425	
3b) MM & the 7 Ghosts----------1475		1936-40	425	209
4a) MM in the Treasure Hunt-------1401		1937-40-41	425	
6a) MM in the Foreign Legion------1428		1936-40	425	209
8b) MM &the Magic Lamp----------1429		1939-40-42	424	
10b)MM & the Dude Ranch Bandit----1471		1940-43	425	209
11a)MM, Bellboy Detective---------1483		1940-45	346	
13a)MM on Cave-Man Island---------1499		1940-41-44	347	171
16a)MM & the 'Lectro Box----------1413		1943-4-5-6	347	172
18a)MM & the Lazy Daisy Mystery---1433		1945-46-47	286	141
20a)MM inthe World of Tomorrow----		1946-48	286	141
23a)MM & the Stolen Jewels--------1464		1947-49	286	141

WDC&S Serials In Miscellaneous Items

26a)MM O.S.#16 (1939) MM Outwits the Phantom Blot--CS--68 pgs
1b) MM O.S.#214(Feb'49)MM & His Sky Adventure-------RE--32 pgs
9b) MM O.S.#268(Mar'50)MM's Surprise Visitor--------CS--48 pgs
70a)MM O.S.#401(J-J'52)MM & Goofy's Mechanical Wiz.-NW--20 pgs
12a)MMBP#1,25¢(Sept'53)MM in Love Trouble----------CS--46 pgs
26b)MMCP#1,25¢ (Dec'55)MM Outwits the Phantom Blot--CS--67 pgs
28a)MM Mag# to (30's)MM, Mighty Whale Hunter-------CS-- pgs
8c) Wh. 5¼ x 5½ (1948)MM the Miracle Maker--BLB type---96 pgs
73a)MM O.S.#401(J-J'52)Mickey Mouse----------------NW--12 pgs

In case you don't know, in my listing of WDC&S Serials in Misc. Items, MM O.S. stands for Mickey Mouse One Shot comic book; MMBP stands for the 25¢ comic book one shot MM Birthday Party; and MMCP stands for the 25¢ comic book one shot MM Club Parade. MM Mag is the MM Magazine that was forerunner of WDC &S (you can see Mike Barrier's info on them in KA#13 Oct'65). The issues that had the MM serial in should be between 1937-40, and they were in black & white of course. The Whitman 5¼ x 5½ BLB-type book is one of a set of these they put out in 1948 (at least two of these include "Poor Pluto" and "DD & his Cat Troubles") that were half text, half pics (every other pg). Next to list the one shot stories in WDC&S (the stories that in effect replaced the serial in that issue, as the issues below had no MM serials in them). First I'm listing my number (which I precede with "OS" to distinguish them from the serial number) and the title of the story; then the # of the WDC&S issue; followed by the Reprint-Dates data that is coded like the serial info. Then the number of pages of the story, and finally from where it is reprinted from if it is a reprint from another issue of WDC&S or another comic book. By the way, #275 is the last regular number on WDC&S (dated Aug'63, V23#11); after that (starting with V23#12) they use only the volume numbers, so I have to fill my own numbers in where they should go.

WDC&S One Shot Stories

Title	#	Rep-Date	Pgs	Rep-from
OS-1) MM Robinson Crusoe	1	CS-19 -40	5	
OS-2) MM Service With a Smile	13	CS-1938-41	6	
OS-3) MM on a Camping Trip	14	CS-1939-41	21	
OS-4) The 3 Little Kittens	15		17	
OS-5) The 3 Little Pigs	16		29	
OS-6) The Ugly Duckling	17		4	
OS-7) MM (untitled)	61		9	
OS-8) MM & Pluto (untitled)	62	CS-1944-45	5	
OS-9) Brer Rabbit (untitled)	75	NW-1946	8	
OS-10) Brer Rabbit (untitled)	76	NW-1947	8	
CS-11) MM in Eviction	77	CS-1946-47	5	
OS-12) MM in the My. next door	93	CS-1946-48	9	
OS-13) MM & Sunken Treasure	94	CS-1946-48	6	
OS-14) MM & Aunt Marissa	95	CS-1946-48	6	
OS-15) Little Toot, part 1	96	NW-1948	8	
OS-16) Little Toot, part 2	97	NW-1948	8	
OS-17) MM in Gangland	98	CS-1946-48	6	
OS-18) MM in Thanksgiving Dinner	99	CS-1946-48	6	
OS-19) MM in the Talking Dog	100	CS-1946-49	6	

Title	#	Rep-Date	Pgs	Rep-From
OS-20)MM the Trail to Treasure--	242	NW-1960	8	
OS-21)MM A Whale of a Tale------	267	NW-1962	8	
OS-22)MM The Big Seal Deal------	268	NW-1963	8	
OS-23)MM Big Day at Whistlestop-	269	NW-1963	6	
OS-24)MM A Bear for Business----	270	NW-1963	7	
OS-25)MMthe Priceless DoDo Bird-	271	NW-1963	8	
OS-26)MM Never Do It Yourself---	272	NW-1963	8	
OS-27)MM Project Underwater-----	273	NW-1963	8	
OS-28)MM The Missing Glink------	283	NW-1964	8	
OS-29)MM Monkey Business--------	288	NW-1964	7	
OS-30)MM the Bird Sitter--------	289	NW-1964	5	
OS-31)MM Medicine Man Mystery---	295	NW-1965	9	
OS-32)Donald Duck--------------	299	RN-1950-65	10	WDC#117
OS-33)DD 3 Dirty Little Ducks---	300	RN-1944-65	10	WDC#43
OS-34)DD The Mad Chemist--------	301	RN-1944-65	10	WDC#44
OS-35)Donald Duck--------------	302	RN-1944-65	10	WDC#47
OS-36)Donald Duck--------------	303	RN-1944-65	10	WDC#49
OS-37)Donald Duck--------------	304	RN-1945-66	10	WDC#63
OS-38)Donald Duck--------------	305	RN-1946-66	10	WDC#70
OS-39)Donald Duck--------------	306	RN-1948-66	10	WDC#

On the last three pages (8, 9, & 10) is my checklist of WDC&S. First I have a parantheses to check the issues acquired for those who collect them, followed by the number of the issue of WDC&S. Then the month & year of the issue; and the volume and number; and lastly the number of pages of the MM serial (if there are two numbers the first number is for the first serial and the second one for the second serial in issues with two serial chapters in; and if the number of pages is followed by an (*) asterik it means that is no serial in this issue and that the number of pgs is for the one shot story).

As mentioned at the beginning, I'm counting this by Tom & John Mc Geehan so we each get half credit for KA. If anyone knows of anymore items with MM serials reprinted in them, would they please inform me of same. Some of you may think all this info is a waste of space in KA, but we don't. Quite a few fans seem to read & like certain Disney stories, one reason of which is due to the artists who worked on them, like Carl Barks and Walt Kelly. For helping me complete my newer info and giving me a few bits of older info I needed I must give thanks to Mike Barrier, Andy Zerbe, Collector's Book Store (Leonard Brown), & Don Draganski.

WDC&S Checklist

#	Date	Vol.	Pgs
#1	Oct'40	1#1	23-5*
2	Nov	2	13-14
3	Dec	3	18-9
4	Jan'41	4	14-26
5	Feb	5	10
6	Mar	6	20
7	Apr	7	20-11
8	May	8	14-15
9	June	9	11-14
10	July	10	21
11	Aug	11	23
12	Sept	12	23
13	Oct	2#1	6*
14	Nov	2	21*
15	Dec	3	17*
16	Jan'42	4	29*
17	Feb	5	4*
18	Mar	6	19
19	Apr	7	16
20	May	8	17
21	June	9	21
22	July	10	21
23	Aug	11	21
24	Sept	12	18
25	Oct	3#1	14
26	Nov	2	14
27	Dec	3	16
28	Jan'43	4	14
29	Feb	5	11
30	Mar	6	17
31	Apr	7	13
32	May	8	12
33	June	9	10
34	July	10	9
35	Aug	11	11
36	Sept	12	12
37	Oct	4#1	14
38	Nov	2	11
39	Dec	3	11
40	Jan'44	4	9
41	Feb	5	9
42	Mar	6	11
43	Apr	7	7
44	May	8	8
45	June	9	8
46	July	10	8
47	Aug	11	8
48	Sept	12	8
49	Oct	5#1	7
50	Nov	2	5
51	Dec	3	8
52	Jan'45	4	8
53	Feb'45	5#5	8
54	Mar	6	8
55	Apr	7	6
56	May	8	7
57	June	9	7
58	July	10	7
59	Aug	11	5
60	Sept	12	5
61	Oct	6#1	9*
62	Nov	2	5*
63	Dec	3	8
64	Jan'46	4	8
65	Feb	5	9
66	Mar	6	3
67	Apr	7	9
68	May	8	8
69	June	9	10
70	July	10	10
71	Aug	11	10
72	Sept	12	10
73	Oct	7#1	6
74	Nov	2	6
75	Dec	3	8*
76	Jan'47	4	8*
77	Feb	5	5*
78	Mar	6	8
79	Apr	7	8
80	May	8	9
81	June	9	8
82	July	10	9
83	Aug	11	6
84	Sept	12	6
85	Oct	8#1	8
86	Nov	2	8
87	Dec	3	8
88	Jan'48	4	8
89	Feb	5	8
90	Mar	6	6
91	Apr	7	9
92	May	8	9
93	June	9	9*
94	July	10	6*
95	Aug	11	6*
96	Sept	12	8*
97	Oct	9#1	8*
98	Nov	2	6*
99	Dec	3	6*
100	Jan'49	4	6*
101	Feb	5	8
102	Mar	6	9
103	Apr	7	9
104	May	8	8

#	Date	Vol.	Pgs
105	June'49	9#9	7
106	July	10	7
107	Aug	11	7
108	Sept	12	9
109	Oct	10#1	10
110	Nov	2	10
111	Dec	3	10
112	Jan'50	4	11
113	Feb	5	10
114	Mar	6	9
115	Apr	7	8
116	May	8	9
117	June	9	11
118	July	10	12
119	Aug	11	13
120	Sept	12	11
121	Oct	11#1	10
122	Nov	2	9
123	Dec	3	10
124	Jan'51	4	12
125	Feb	5	14
126	Mar	6	10
127	Apr	7	12
128	May	8	8
129	June	9	10
130	July	10	10
131	Aug	11	10
132	Sept	12	12
133	Oct	12#1	10
134	Nov	2	12
135	Dec	3	12
136	Jan'52	4	11
137	Feb	5	6
138	Mar	6	6
139	Apr	7	6
140	May	8	6
141	June	9	6
142	July	10	6
143	Aug	11	6
144	Sept	12	6
145	Oct	13#1	6
146	Nov	2	9
147	Dec	3	8-3/4
148	Jan'53	4	10
149	Feb	5	9
150	Mar	6	8
151	Apr	7	8
152	May	8	8
153	June	9	8
154	July	10	8
155	Aug	11	8
156	Sept	12	8
157	Oct	14#1	8
158	Nov	2	8

#	Date	Vol.	Pgs
159	Dec'53	14#3	8
160	Jan'54	4	8
161	Feb	5	8
162	Mar	6	8
163	Apr	7	10
164	May	8	8
165	June	9	8
166	July	10	8
167	Aug	11	8
168	Sept	12	8
169	Oct	15#1	10
170	Nov	2	8
171	Dec	3	8
172	Jan'55	4	8
173	Feb	5	8
174	Mar	6	8
175	Apr	7	8
176	May	8	8
177	June	9	8
178	July	10	8
179	Aug	11	8
180	Sept	12	8
181	Oct	16#1	8-3/4
182	Nov	2	8
183	Dec	3	8
184	Jan'56	4	8
185	Feb	5	7-3/4
186	Mar	6	7-3/4
187	Apr	7	8
188	May	8	7-3/4
189	June	9	8
190	July	10	8
191	Aug	11	7-3/4
192	Sept	12	8
193	Oct	17#1	8
194	Nov	2	8
195	Dec	3	7½
196	Jan'57	4	8
197	Feb	5	8
198	Mar	6	8
199	Apr	7	8
200	May	8	8
201	June	9	8
202	July	10	8
203	Aug	11	8
204	Sept	12	7
205	Oct	18#1	8
206	Nov	2	8
207	Dec	3	8
208	Jan'58	4	8
209	Feb	5	8
210	Mar	6	9
211	Apr	7	8
212	May	8	7

#	Date	Vol.	Pgs
213	June'58	18#9	9
214	July	10	8
215	Aug	11	8
216	Sept	12	8
217	Oct	19#1	8
218	Nov	2	8
219	Dec	3	8
220	Jan'59	4	8
221	Feb	5	8
222	Mar	6	9
223	Apr	7	8
224	May	8	8
225	June	9	8
226	July	10	8
227	Aug	11	8
228	Sept	12	8
229	Oct	20#1	8
230	Nov	2	8
231	Dec	3	8
232	Jan'60	4	8
233	Feb	5	8
234	Mar	6	8
235	Apr	7	8
236	May	8	8
237	June	9	8
238	July	10	8
239	Aug	11	8
240	Sept	12	8
241	Oct	21#1	8
242	Nov	2	8*
243	Dec	3	8
244	Jan'61	4	8
245	Feb	5	7½
246	Mar	6	7
247	Apr	7	6
248	May	8	6
249	June	9	7½
250	July	10	8
251	Aug	11	8
252	Sept	12	8
253	Oct	22#1	8
254	Nov	2	8
255	Dec	3	8
256	Jan'62	4	8
257	Feb	5	8
258	Mar	6	8
259	Apr	7	8
260	May	8	8
261	June	9	8
262	July	10	8
263	Aug	11	8
264	Sept	12	8

	Date	Vol.	Pgs
265	Oct'62	23#1	8
266	Nov	2	8
267	Dec	3	8*
268	Jan'63	4	8*
269	Feb	5	6*
270	Mar	6	7*
271	Apr	7	8*
272	May	8	8*
273	June	9	8*
274	July	10	8
275	Aug	11	8
276	Sept	12	8
277	Oct	24#1	8
278	Nov	2	8
279	Dec	3	8
280	Jan'64	4	7½
281	Feb	5	8
282	Mar	6	6
283	Apr	7	8*
284	May	8	8
285	June	9	8
286	July	10	7
287	Aug	11	7-3/4
288	Sept	12	7*
289	Oct	25#1	5*
290	Nov	2	7
291	Dec	3	6-3/4
292	Jan'65	4	[illegible]
293	Feb	5	[illegible]
294	Mar	6	7
295	Apr	7	[illegible]*
296	May	8	[illegible]
297	June	9	6
298	July	10	8
299	Aug	11	10*
300	Sept	12	10*
301	Oct	26#1	10*
302	Nov	2	10*
303	Dec	3	10*
304	Jan'66	4	10*
305	Feb	5	10*
306	Mar	6	10*
307	Apr	7	
308	May	8	
309	June	9	
310	July	10	
311	Aug	11	
312	Sept	12	
313	Oct	27#1	
314	Nov	2	
315	Dec	3	
316	Jan'67	4	

After typing up the first 9 pages of our WDC listing in Oct'65, I found out that I not only lacked some newer info (about a third of the info from Jan'62 to date), but I lacked a few bits of older info as well. These bits of older info didn't seem important until I arranged it all in collumn form, then I needed it to complete the collumns. So I decided to wait and complete my listing before running it off for KA. I did get most of it completed thanks to the help of a few fans (credited at the end of page 7) and have now typed up page 10, and am doing a page 11 & 12 as well. Now to explain about the Mickey Mouse Magazine (forerunner of WDC & S), on which my info is limited. Mike Barrier knows of two serials in the MM Mag. One is MIGHTY WHALE HUNTER (serial #28) which may have started in the Aug'38 issue and ran for a year; and the other is ROBINSON CRUSOE (listed as OS#1), which may have started in the Oct'39 issue (which was probably the first issue in the smaller, more comic-book-like-format of MM Mag) and definitely ended in the first issue of WDC&S. These serials ran two pages an issue, but with as many as ten strips per issue; and "MWH" was in black & white with benday shading that might not have been in the original strips, while "RC" was probably all in color.

Richard Elfving told me that MM Mag had two serials in at the same time, PLUTO AT THE RACES and MICKEY MOUSE & THURSDAY, but didn't answer my letter asking for my info on them, so I can't garuntee this info. Maybe someone who has a complete set of the Mickey Mouse Magazines can give me a list of the MM serials in them, with page & other info on them? I also heard that MM OUTWITS THE PHANTOM BLOT (serial #26) was in MM Mag, but this bit of info could be incorrect. MM One Shot #16, 1939 (see #26a on page 5) is in color for sure . I can still use a little more info, on: page 5 (#1a, 4a, 8b, 11a, 20a, & 28a); page 6 (OS#4, 5, 6, & 7); and page 7 (OS#39). Can anyone help?

Don Thompson & Richard Lupoff: In KA#15 (Dec'65) Thompson printed a letter Lupoff sent him, in which Lupoff says, "...Of course, I had even less sympathy for money-type purchasers when the Mc Geehan brothers started trying to buy up four, six, seven and eight and nine and ten copies of an issue, apparently realizing that the price would rise on these things, and they were interested in stockpiling batches of copies for speculative purposes..." Well, John and I feel we better set this straight as this statement is incorrect, as we never did nor do we now buy fanzines for speculation. We have corresponded with Lupoff very little and we never did tell him exactly why we tried to order more than 2 copies of XERO, so I guess it's not his fault if he thinks this, but we can set it straight now at least. First of all, both John and I each have collections seperately, and in some cases dupliacte collections seperately. In the case of fanzines, I (Tom) collect up to 2 copies each of all comic, ERB, & any other worthwhile ones that I'm interested in; while John collects up to 2 copies too, and in a few cases 3 copies each.

We buy 1 copy for: collection purposes, that we try to keep in good condition and that we'll never loan out or trade. We buy a 2nd copy for: reading purposes, that we can read, refer to for info, loan out, etc., and not have to worry about it being wrecked somehow, because we have a single copy of it for our collections. In a few cases (e.g., ERBania, Alter Ego, Comic Reader, etc.) John also buys a 3rd copy for the same purpose as the 2nd copy. If we were zine speculators we wouldn't buy all the crud comic fanzines that we could do well to give away later, much less make a profit on! And at the time we were buying XERO (and up until a few months ago in fact) we used to buy 4 copies of the crud zines even!, as we decided at the beginning to buy all Comic & ERB zines, no matter how good or how bad they are, for our collections (not for speculation!). Tho recently we finally decided to cut down the crud zines to 2 copies (1 for me and 1 for John).

As for XERO, as we recall, John first got #4, after which we both sent in comments to try and get #5, but only John got one copy of #5 (I got none). To get #6 you had to donate $1 to the Willis Fund, a very good idea, so we gave $3 and got 3 copies of #6 (1 for me & 2 for John). After that a sub rate of 35¢ each or 3 for $1 was announced, so we sent Lupoff $3 and told him that he could send us 9 copies of #7, or extend this as a sub over several issues, at 2 each, or whatever. If we had gotten 9 copies of #7, 5 were to be for our collections & the other 4 we were trying to get for some of our corespondents at the time (who had been unable to get XERO) at cost (in fact, counting postage we probably would have lost money getting copies for them). But Lupoff could only spare 1 #7 for us (1 copy between us), so after seeing how scarce #7 was we each sent in a dollar to try and get 2 subs (1 for me & 1 for John) to #8, 9, & 10. We got them too, tho out of necessity my #10 was incomplete. I hope this sets it straight that we did not buy or try to buy XERO for speculation, tho I must say that if Lupoff got the impression we were, it must have been our fault for our not telling him different at the time. We would have, of course, except we didn't know he thought that.

Batman! Guess what? Radio station KRLA has started a Batman club (so what else is new?). Just send a self addressed stamped envelope to BATCAVE, KRLA radio, Pasadena, Calif., and you'll receive: a 3" x 3-3/4" black & white pic of Batman (with people with him made smaller to make him look like a giant); a 2½" x 3½" KRLA Batclub Card; a 2½" x 3½" Batcode card (to be used only for official and confidential communications with the Dynamic Duo or fellow KRLA Bat Club members); and a 6¼" x 10" sheet of non-adhesive stickers (you supply your own glue) that include, among others, a Bat insignia, an "R" insignia, a "Sock", a "Pow", a "This car is an unmarked Batmobile!", a "This seat Reserved for Batman", a "This is an official KRLA emergency Bat-Radio. Do not move dial from 11-10", a "Batman is watching you", etc.

PANGOLIN~5

Published for the March, 1966 mailing of CAPA-alpha, by Al Kuhfeld, who lives at: 816 Delaware St. SE; Minneapolis, Minn.

I am a comicfan. You are comicfen. Therefore anything of interest to me as a comicfan is likely to be of interest to you. Well and good, and a sound indication that articles and writings on the subject of comicdom will be just what is indicated to make you, my fellow members, happy.

I am a human. You are humans. The logical extension of the argument contained in the first paragraph is left as an exercise for the reader.

Science fiction fandom has a charming habit of seldom discussing science fiction in apazines. They feel, I believe, that all concerned are familiar with science fiction, and that it is therefore best used only as a background for the things they say. I have seen STRANGER IN A STRANGE LAND cited many times in support of a line of reasoning, but seldom as an object in itself. While comic books may be of occasional utility in the determination of larger matters (I once did a term paper in social psychology using comics as a primary source, and felt it a sound piece of research) their world-view is of necessity limited. (The Code, you know.) I hope you don't mind having me sit-in on you as a stfan.

One of the subjects of perennial interest to humans is the relationship between the individual and his religion or ethics. If the spectacle of a person thinking all by himself without official sanction about this distresses you, go away. I'm not talking to you.

When I was very, very young I loved God, Jesus, and the Baptist Church, and had the odd delusion that they loved me in return. I had just learned that there was no Santa Claus, so I may perhaps be pardoned for cuddling up to the one remaining source of supernatural warmth available. But I grew a bit, and found that they were much more interested in having me memorize the order of the books of the Bible than their contents; and that they carefully steered away from some of the less palatable portions thereof. (Oh yes, I knew these portions—even then I read everything I could get my hands on, and the Bible and the Book of Knowledge were so much more intriguing than Dick and Jane.) And I grew older still, and began to notice that the sermons had nothing to say to me, and that everybody seemed rather more concerned with the social and financial activities than the sermons (perhaps they too were bored), and that the only spiritual truth all agreed to was that Methodists were definitely superior to non-Methodists. (We had moved to a town with no Baptist church, and decided to patronize second-best.)

And that was how matters stood when I went off to college. The Church and I got along passably; it didn't bother me, and I didn't bother it. I had had a few minor brushes with religion, having fallen in love with a Catholic girl several years earlier, but nothing serious. That state of affairs didn't last long, for my soul was soon under siege by a horde of Southern Baptists who followed the wise policy of trying to convert the freshmen at just that moment when they had been away from home for a month or so, hadn't really made new friends, missed the old ones like hell, and in general were homesick to a fare-thee-well and suckers for even a Brand X spiritual security blanket. They didn't get me; if anything, they decided me against having anything to do with churches. But they did set me to thinking.

Now the mind of a scientist (albeit an untrained one at the time) and a stfan, set loose upon the problem of religion, can produce some rather unusual results. It seemed fairly obvious that to fulfil my duty to myself and my fellow humans, I had to either eschew the Christian religion, or try to reform it. The history of Christianity is full of: the Inquisition ("Let's torture all those damned heretics to death for the good of their souls"); the Crusades ("let's kill all those damned Mohammedans and get back the Holy Land"); witchburnings ("let's get rid of those damned witches"); the Index Expurgatorius ("these books are damned nonsense; read at your soul's risk, and since we wouldn't want you to risk your soul, you can't read them"); the suppression of Galileo ("what's this damned foolishness about the Earth going around the Sun?"); and the God of these professing Christians only knows what else. I use "damned" here in its theological sense, of course--namely, "that which God curses". Nowadays any two-bit bigot that needs backing for his latest hate campaign need only claim that it's God's will, and he can get a backing of thousands (idiots, maybe, but thousands of them). Every church grants license to its members to look down on members of other churches, and they stand united in deploring and combatting the existence of those who belong to no church at all. (Ask Madalyn Murray just how the local Christians go about loving their enemies.) The churches are almost never the agents of reform, for they are too busy preserving the highly profitable status quo. As far as I am concerned, the churches can go to the Hell to which they have condemned so many others; condemned, and helped on their way with a boot in the rear.

"But GOD!", you cry. "You may deplore the churches--and rightly so, for they are but poor instruments of the faith and contaminated by the mortality of those who make up their congregations. Surely you cannot turn your back on GOD?" Well, you have a point there. But I'm a scientist, and any god that wants me to worship him had jolly well better supply me with a reason. Proof of existence will suffice for most gods; I'd not worship Moloch even if he materialized before me, but Baal (who has been most unjustly maligned, merely because he was one of the Competition) would probably do quite nicely. And what do the Christians (from Jesus on up) say? Why, that in this world I must have faith before the works of God will become manifest. And since the truly faithful (and the merely reasonable) soon see that "no" is just as much an answer to a prayer as "yes", and that what is perfect and harmonious to an omniscient God may seem discordant to a mortal with limited knowledge and mental ability--what they're saying is that if I believe that I shall see the works of God, I will see them. That argument doesn't impress me; it works just as well for flying saucers.*

No, the only place that all religions state unequivocally that I will see their god, is in the afterlife. As there are few reports from those returned from the dead (and those, contradictory and somewhat suspect) there are no objective data regarding this state. Almost all religions will tell you that the one thing worse than not worshipping the right god is worshipping the wrong one. It is unreasonable to expect the god locally popular to be the one actually in charge of the universe, merely because I live here. Hence, if jealous gods do exist, the best course is to worship none, lest I worship the wrong one--and if jealous gods don't exist, I'm homo free by the same course of action.

*I do not mean, of course, to malign all who believe in flying saucers, nor all who believe in god. I believe in flying saucers myself. But there are believers and believers; and I find it hard to distinguish between those who claim a little green Venusian has told him the secrets of universal salvation, and those who claim a Holy Virgin has appeared and done likewise.

I think the whole shtik of the unfaithful being expected to worship a god because the faithful are sure he is there, even though he doesn't show himself to the unfaithful, was summed up nicely by Doug Hoylman in "Creation Lab". God is being chewed out by the lab instructor for the lousy job he did on our universe. The instructor speaks, regarding miracles:

> INSTRUCTOR: "The only rationale I can see for this sort of silliness is that you want to impress the humans with your power and knowledge. Why, if they know that you created them?"
>
> GOD: "Well, they don't all know it, sir."
>
> INSTRUCTOR: "That's your fault, not theirs."

In other words, the burden of proof should rest upon the god, since he is the one most capable of putting up a good argument in his favor.

Very well, I reject gods and churches. Perforce, I must reject also any morality which has no firmer foundation than "God says we're supposed to act this way", or "The Church says...". For obviously, if I don't believe in a god, I can't believe that he has any opinions on how I should live my life. It is unfortunately difficult to get along without rules of conduct; a blackhearted but resolute villain is esteemed above a harmless, vacillating Milquetoast without the courage of his convictions. Although doing the wrong thing is bad, doing nothing at all is often worse—and a person with no rules of conduct is likely to waver between the various possibilities of action until the opportunity to act has passed. So: I need a basis for action which has nothing to do with gods or churches.

Perhaps it is most reasonable to say, "I have certain things I wish to do, and a world in which to do them. Given my social environment, I should construct rules which will enable me to further as many of my aims as possible." In other words, I must develop a system of ethics.

Let me define two terms for the purpose of this discourse; morals, and ethics. A moral code is a system of rules for behavior derived from a god, from a church, or from tradition (meaning the elders of the community). An ethical system is a set of rules logically constructed to further certain aims. I beg your indulgence if you have certain different definitions for these words; they are among the less specific in the language. I'll try to stick to my definitions; so if you think I've said something outrageous and inapplicable, please check back to see if that's the difficulty.

The prime difference between morals and ethics is (by definition) one of origin. Morals are handed down upon a silver platter from God or tradition; they must be taken on faith, and their logical derivation is patently ex post facto to all but the faithful. Ethics are defined and verified by means of logic. (This is purely relative, for ethics must also take things on faith. It is possible to base a very "high" system of ethics upon enlightened self-interest, but to do so one must accept the postulate that the self is worth serving. This is by no means self-evident; dozens of theologies have been constructed around the negation of this assumption. Many Christian sects have preached self-abnegation to the greater glory of God, while Communism believes in self-denial so the State may grow strong.) The difference between morals and ethics is then one of degree—but the difference is nonetheless so great that there are two words for the extremes of the phenomenon.

Since the difference is but one of degree, what is the fundamental schism between morals and ethics? In a word, self-consistency. Ethics, being logically constructed upon postulates, should be free from internal inconsistencies; any disagreement with other systems of ethics should be due to incompatibility of the postulates and definitions involved. Morals can be, and often are, self-contradictory. Love your enemy--as long as he doesn't happen to be living in the Promised Land when you want to move in. Judge not, but help stamp out sin (and sinners) nonetheless. What Tertullian said long ago still holds for many religions and their moral codes--to paraphrase unkindly, "I believe, because it's so ridiculous it would've collapsed long ago if God weren't supporting it." That's one of the founders of the Christian religion talking there, boys and girls.

Despite their inconsistencies, morals have certain distinct advantages. Ethics, being constructed by logic, are susceptible to revision by logic. Thus they are likely to turn to shifting sand beneath the feet just when they are most needed--for circumstances putting stress upon ethics are just those most likely to show a need for revision if one exists. Furthermore, the human mind can play extremely peculiar tricks with logic if it desires to come to a certain conclusion.... Morals are not so treacherous; based upon a god, they are more secure than ethics based upon human reason. When ethics disintegrate, they do so rapidly during the crisis. When morals go, they usually wait until the trouble is over to crumble. Thus morals provide a firmer basis for action during crisis--and as previously mentioned, doing nothing can be disastrous in a pinch. (If, however, it were shown that morals were more likely to get a person <u>into</u> crises--this advantage of firmness would be nullified.)

This instability is one of the chief disadvantages of ethics, and is rooted in human nature. For logic is nice stuff, but we are not wholly rational animals. We have vast regions of our minds that are untouched by logic--these areas are linked, in many cases, with the emotions. And ethics, being logical, are not really programmed into these emotional areas; they end up in the conscious part of the mind. Thus, when you violate ethics, you will get less of an emotional backlash than when you violate morals; morals, being drilled into you from birth or acquired in a highly emotional conversion, are entrenched within the illogical-emotional regions of the mind. (Note how converts usually try to obey the moral codes of both their old and their new religions--they can acquire a fresh set of morals, but they can't get rid of the ones they've had since childhood.)

Another, and perhaps the greatest, fault of morals is unrelated to grounds of logic and/or internal consistency. For even if morals were to descend from Heaven graven upon tablets of gold, these tablets would end up in the hands of the priests. (By definition--a priest is one in charge of keeping the divine revelation, spreading it among and interpreting it to the people. Anybody ending up with the tablets would almost of necessity become a priest.) And priests, being human, are likely to interpret things in such a manner as to result in the greatest good--for the priests. This process is not always to be ascribed to evil intent. If there were even a slight ambiguity in the statement of the moral code, they would have to interpret the exact meaning intended; and what would be more probable than that they choose the interpretation they favor? While almost any god worth the worshipping could manage to provide an unambiguous statement <u>at the time of revelation</u>, the natural evolution of language would soon change the meaning of words about so the tablets would abound with confusions. And morals, being taken on faith and being beyond logical consideration, have no defense against this sort of thing. Even with what might be called "secular morals", the collection of social rules having custom instead of a god behind them, this weakness is operative. Definitely, the

laws are for the benefit and happiness of those laying down the law, instead of those who are stuck with living by them--nobody lives like the generation before, and the generation before always conspires to make any mode of living but their own feel sinful to their children. Ethics at the very least must be consistent and reasonable, providing extreme constraint on those who would modify--or freeze--them.

Ethics do not care how priests and graybeards say things are, or ought to be--ethics refer to the world as it is. (Or rather, since absolute knowledge is unattainable, as the formulator of the ethics sees the world. The goodness of the ethical system produced is roughly proportional to the correctness of his perceptions.) Many moral codes say that pride, sexuality, laziness, and gluttony are sinful--indeed, sometimes that all pleasure is sinful. And yet, does the world uphold these judgments? Pride in self, pride in others--are they not one of the things most contributing to the good life? The person who attributes all good to God rather than himself, and all bad to himself rather than God, may avoid the sin of Pride. Indeed, few religions hold it sinful to consider oneself as having a status roughly equivalent to that of an earthworm--but he who holds such an opinion of himself and/or others is likely to be roundly despised by all those about him. As for sexuality--if gods there be, and if they abhor it so, they would have created factories to turn us out. Anthropology tells us that sex is traumatic and guilty only if the community standards make it so. Laziness--do we not think the man who is on the go 25 hours a day somewhat of a fool? Laziness rests the mind and body for the work of the world, and only when it is indulged in to excess does it turn from a blessing into a curse. And gluttony? Eating your way to obesity, or living only to eat may be bad--but the pleasures of a well-set table are praised throughout the land. There is ample evidence about us that pride, sex, laziness, and gluttony are self-defeating and harmful only when indulged in to excess. Ethics, being tied to the real world and realizing that these things can be among the great joys of life, says "avoid excesses". Morality, being obsessed with the idea of sin and of absolutes, decides that if too much is bad, any is, and says "avoid pride, sex, idleness, and really good food or you'll go to hell." Fortunately, most people are sufficiently attuned to life and don't swallow this totally.

So; I prefer ethics to morals. Among other things, I dislike avoiding pleasure for no earthly reason, but only upon the say-so of those claiming to speak for the local god or gods. Ethics are made for this world rather than the next (or the world of a hundred years ago, or two thousand) and therefore fit the world a good deal more comfortably. Since I must live in the world, I consider it wise to shape my behavior to fit it. I care little if this be the sin of worldliness, for it is others that hold this to be a sin--not myself.

NOTE WELL, before you rush to lynch me and thereby prevent a campaign of massive rape, arson, murder and pillage; merely because I reject a Christian's basis for saying, "Thou shalt not kill", you need not feel assured that I will kill. I may have my own reasons for not doing so.

Ethics must fit the world, be consistent, and further my ideals. Consistency implies a logical development, so the required definitions of the world and my goals must be in a form amenable to logical operations. We can confine our universe of discourse to two sets of statements: axioms and postulates. The axioms define the behavior of the world, and shall contain only such statements as I believe to be incontrovertable and unarguable. The postulates are my feelings upon what I should do about the world, and what limitations I must set upon my actions. Here, each to his own taste. These are my aims; I think you should have them also, but that's your taste. A basic set of axioms and postulates follows:

AXIOMS:

A1) Given a rational organism, the probability of its correct behavior is in direct proportion to the quantity of correct information it possesses bearing upon the situation at hand; and inversely proportional to the amount of incorrect information.

A2) Correct behavior (behavior in accordance with both the world-as-it-is and the postulates of the organism's ethical system) is desirable.

A3) Facts exist, and must be recognized. An ethical system deploring any fact must handle it by promoting behavior which will cause this fact to cease existing, rather than by refusing to admit its existence.

A4) Since humans change, facts about humans change. Therefore, no ethical system is either absolute or eternal.

A5) Egocentricity is the basic fact of human existence. Each human is the most important object in his personal cosmos, for if he ceases to exist his cosmos also ceases to exist.

POSTULATES:

P1) Self-preservation is of primary importance to me; therefore, I must attempt to keep myself in a state of maximum efficiency, both physically and mentally.

P2) I like people, and I like to have people like me. Therefore, I must endeavor to help other people to keep themselves in their states of maximum mental and physical efficiency. This goal is subject to maintenance of my own well-being. (Life is not a situation where others must lose to make up for my winning, and vice-versa. Therefore, I must strive to create conditions in which as many people as possible--including myself--can win as much as possible.)

P3) Do not do unto others as you would have them do unto you; instead, do unto others as they would have you do unto themselves. Their tastes may differ from yours.

P4) My business is, insofar as it affects no other being either actually or potentially, my business alone. Likewise, their business (subject to the same condition) is theirs alone. Similarly, if all effects both actual and potential can be confined to a distinct group of persons, the actions giving rise to these effects are the business of the members of that group and of no other persons. The outraged feelings of those having divergent ethical or moral systems are to be ignored if circumstances are such that they have knowledge of and proximity to the behavior only by their own volition. Whatever Carrie Nation's feelings may be upon the subject, she and her hatchet have no business in my winecellar.

P5) Malice exists, and must be considered. Regardless of the consequences to the malefactor I may take action to protect myself, subject only to the restraint that damage inflicted upon the malefactor should not be excessively larger than the actual or potential damage to myself.

* * * * * * * * * * *

Having defined the world, I shall rest from my labors. Next issue I shall consider the effects of this postulational system. My first example will be, I think, censorship. I'd appreciate any comments you may have--this is something a but more complex and difficult than the latest proof that Superman is a fink.

SHAZAM

Andy Zerbe P. O. Box 6206 Montgomery, Alabama 36106

Have read Ballantine's comis strip version of Dracula and thought it was quite good. Now I intend to get the book itself to read and compare it with this adaptation to see just what changes were made in the transition from printed word to panel format. I hope this book is a success so that Ballantine will publish more like it. Their EC reprints must be selling well for them to take a chance on an original paperback in comic book format. I've often wondered why A. McWilliams signed his name that way. Now I know. I would do it to if I had a first name like Alden.

So 1952 was the peak year in the comic industry. Jerry, by peak I hope you mean peak in the number of different titles available, rather then in the number of copies sold. 60 million copies sold of 502 titles available doesn't sound like a peak in the number of copies sold since this would average out to about 119,000 copies sold per title. Which sounds unlike a peak in circulation. Most of those titles must have failed fast if they kept this circulation up, or rather down.

From the local paper comes an article on the Library of Congress comic book collection where it is mentioned that it's probably the only library in the world that collects comics. Wouldn't be in the least surprised if this was true. Collecting comics isn't the sort of thing a library could easily explain when it comes time to make an annual request for funds. Somebody on the editorial staff of the paper must have a sense of nostalgia for the things he enjoyed in his childhood, for items of this sort are fairly common in the paper and allways have been. Every few months one will even make the editorial page. The earliest such clipping I have from the editorial page in my files is one on the death of Sax Rohmer. The most recent published only last week discusses dime novels. It's probably only a matter of time until one will appear on the pulps.

My copy of Ghostly Tales arrived very unexpectedly from Charlton. I say very unexpectedly because I wasn't even expecting a copy. My reason for receiving one seems to be that I had subscribed to the Blue Beetle and this new comic is evidently taking its place. The change in art editors makes itself shown in this comic for the art is much better than the artwork I normally expect from Charlton. All the artists who had a hand in this issue seem to have worked hard to make it as good as they could. Hopefully the rest of the Charlton line will show similar improvements in artwork. I only wish that I could say that the writing is on a par with the art but, I can't, for it isn't. It's too jumpy in places, keeping me from being sure as to what exactly was happening.

Frankly I fail to understand all the excitement over the Batman TV show just because it's based on a comic hero. One gets the impression that this has never happened to TV before. Not, I can remember having seen TV shows based on Dick Tracy (the original series, not the cartoons of a few seasons back), Blondie, Jungle Jim, Flash Gordon, Terry & the Pirates, Steve Canyon, Superman, Red Ryder, and the Cisco Kid. Probably there have been others which I've never seen.

based on Dick Tracy (the original series, not the cartoons of a few seasons back), Blondie, Jungle Jim, Flash Gordon, Terry & The Pirates, Steve Canyon, Superman, Red Ryder, and the Cisco Kid. Probably there have been others which I've never seen. The Lone Ranger could probably be added to the above list since nowdays most people probably think of him as being a newspaper strip instead of an old time radio hero. Frankly I'm amazed that so many critics and reviewers have managed to forget the above shows, especially when so many of them are still going the syndicated rounds. Some of the shows probabl, aren't worth remembering but, they were made.

According to Voice of Comicdom #6 John Dixon's Air Hawk has made its ~~Ame~~ American debut. However, nowhere in the paper could I find any mention of what paper the strip made its American debut in. Surely if the mere fact that an overseas strip has made an American debut is worth mentioning in a headline on the first page, the name of the paper in which it made its debut is also worth mentioning. I think Voice of Comicdom should drop its comic strips. I certainly don't buy the paper for them and think that the only ones which have any merits whatsoever are The Eye and The Cloak

Even through I'll probably use it more as a referance source then anything else, I like the Collectors Book Store Catalogue #1, Especially the first page where they state that the high prices are caused by the workings of the law of supply and demand and then go on to say that in there efforts to become the number one dealer in this sort of material they are paying higher prices then anyone esle for comics. They seem to be overlooking the fact that for them at least, the high prices they charge are caused by the high prices they pay for the items they sell. If you purchase anything at a higher then average price, you're going to have to sell it at a higher then average selling price in order to make money. And making money is what I assume they're trying to do. I'd love to know if they ever do manage to sell that Flash Gordon Feature Book at the $150 price tag they have on it.

If a person can come up with a good excuse for wanting to do so, he or she can make use of the files in the Alabama Department of Archives located here in Montomery. The excuse must be a good one, and for a serious perpose only as the Department has only a small staff and can't afford to help you unless your purpose is a serious one, such as a college student doing research on Alabama history or some author seeking sources of information to help him with a book or some such purpose. However, if you can convince them that your purpose in wanting to use their files is for a serious purpose they will do everything they can to help you. Why would a comic fan want to use their files? Because they have a nearly complete collection of newspapers published in Alabama stored on the stacks and a good microfilm machine. If you can think of a good reason for getting them to help you they will microfilm comic strips that have appeared in Alabama newspapers, and allmost every comic strip has appeared in newspapers here at one time or another. They will microfilm whole pages, or just one strip at a time, whichever you prefer. It's a lot of work first going through all the bound volumns of old newspapers to index the strips that appeared in them in which you're interested, and then getting them microfilmed but for anyone who could do it, the results would be worth it.

FEEDBACK, being various comments on the previous issues.

Fred Patten That note about Wonder Woman disrobing and revealing some sexy black lace dainty instead of the expected uniform brings to mind an incident which happened during one of my high school's annual plays which something similar happened. There was this scene where one of the girls in the play came on stage wearing a bathrobe. Somehow the robe came oped during her performance reveàling some black dainty-do's, I was to far back to tell if they were lace, instead of the expected everyday clothes which I thought she had on underneath the robe. As soon as the girl realized what had happened she ran off the stage which I think reveals how inexperianced an actree she was. Now if she had been an experianced actress she would have ignored the open robe and gone on as if nothing had happened. As to why she had nothing or almost nothing on underneath the robe this was probably because the auditorium lacked air conditioning, this was aspecial performance given during regular school hours for students only, the annual play is given shortly before school lets out for summer vacation, and the days get hot here in the south, especially in a closed stuffy auditorium.

While Police Commissioner Wildcat Gordon as The Whisperer went after criminals The Law Couldn't Touch To Carry Out Justice, I think he was a bit more extreme on this subject then most other costume heros, what with his torture chambers and extreme violence. He would actually execute released convicts whom he thought hadn't received their proper punishment. Certainly a far cry from the ideals of law and order which many of these masked avengers where supposed to represent.

John McGeehan I can't say the same about my collection of comics and pulps but, I think it quite probable that my collection of books will still be around ten years from today. It's allready been gone through several times and by now has been so weeded down that only the books I most like and enjoy re-reading over and over are still in it. Also, when and if I manage to get back into college it will be small enough for me to store in some place of safe keeping. My comics on the other hand occupy more space then I can afford to give them and the collection is constantly growing. I think it quite probable that when I start back to college the whole collection will be sold if possible and built up again after I graduate and get a home of my home with plenty of storage space. Thatis, if I'm still collecting comics by then.

Whatever happened to the plates, proofs, or whatever was used that Western used for there Flash Gordon Big Little Books or David McKay used in their comics? I would think that some of them would still be around since most publishers like to keep the plates for anything they publish in case an item needs reprinting.

Jerry Bails The reason I asked about Red Ryder and Gene Autry is that I am a fan of western comics. I guess I'm one of the few fans around that still is considering how poorly they are selling nowdays. If I ever do fill in enough gaps in my collection I may try and put out a checklist of Dell Westerns. Recently through I've become aware of some of the problems that you faced in compiling your list. GENE AUTRY is one of the comics I collect and I have discovered recently that there were four distinct series of Gene Autry comics where previouls I had thought there were only two. If all my other western comics went through as many series I would really have a problem on my hands.

My complaints about the DC INDEX were caused by the fact that

I had expected to get something similar to Fred von Bernewitz's EC Checklist which indexed every issue of every EC comic and gave the names of the artist who did each story. After getting the EC Checklist your DC Index was a big disapointment to me.

Glen Johnson Are you sure that the Nicholas who is currently working for Charlton is the same Charles Nicholas who did the early Blue Beetle for Fox? Reason for asking is that in The Rocket's Blast Special on the Quality Comics group Raymond Miller stated that the Nicholas who did Blue Beetle is really long time Blackhawk artist Charles Cuidera. It doesn't seem likely that the Nicholas who is working for Charlton could be Charles Cuidera. It sounds too unlikely to me that a DC artist would also be doing work for Charlton. I think Blue Beetle probably would have been a better comic if the Nicholas who is working for Charleton took it over. It couldn't be any worse. This probably will not be for unless it has been given a new numbering system Blue Beetle has been dropped by Charlton as a separate title. Since reading your words in praise of Charlton's new comic Thunderbolt, I've acquired a copy of it. Upon reading it I was immediately struck by a fact that no one seems to have made any mention of. His origin was nearly identical with that of the original Flame as given by Richard Kyle in Xero #7. I think that whoever wrote this first Thunderbolt story borrowed his origin story directly from that of the Flame. One thing is now certain, if Charlton ever revives the Flame he will have an entirely new origin given to him. Two super heros with the same origin stories would be too much, especially when both would be publiched by the same company.

Dan Alderson I only wish I knew as much about Norse mythology as you seem to do. Then I would be able to appreciate just how far from the actual myths Marvel's Tales of Asgard deviates. Through from what little I do know of the myths I'm not sure if I really do want to know how inaccurate the series acctually is. I have enough trouble getting through each story as it is considering the number of errors that I can spot. If I could recognize any more I might not be able to read the comic at all.

Not all comic circulation statements are out as of this moment but enough are for some definite trends to be seen. All companies seem to be selling more comics then last year, even Charlton. I'm especially struck by the fact that at Gold Key Tarzan has averaged around 10,000 sales more per issue then last year and isstill published 8 times a year. The Flintstones, however, sell an average of around 30,000 more copies per issue then last year, yet the frequency of publication has dropped from 8 times per year to 6. Oh yes, average circulation for Tarzan is 357,549, Flinstones 375, 159.

and this is
the end

Issue No 7 - For CAPA-alpha

THE WORLD of RYANDOM

Published by John & Jan Ryan - 12 Barkley Street - Fairfield - N.S.W. - Australia

Hi there....Jerry, Don & Maggie, Fred, Ray, Glen, Dennis, Dan, John & Thomse, David, Roy, Andy, Paul, Al, John B., Phil, Kent...and the rest of you gang at K-a Headquarters! It's been quite a spell since we contributed any written material...and even this time, we're not going to write very much.

A number of circumstances combined to keep us from appearing in the last three issues, the major one being that the Chief Master Typer(Jan)managed to slice the top off her right thumb with one of those new-fangled kitchen gadgets, used for shredding vegetables. Typical of the disinterested male, John didn't bother to examine this gadget until such times as the top of Jan's thumb finished up in the bowl of Cole Slaw(We extracted it before the visitors arrived...after all, there's no sense in throwing out a perfectly good bowl of Cole Slaw, is there??). A quick examination of the gadget(Manufactured, by the way, by Powell Bros. Inc., Chicago Illinois.)soon disclosed that it was a lethal weapon. Jan's thumb is recovering...but John still has to type this master!

There are many things from the previous 3-4 issues that we'd like to comment upon,but we won't have the space, this time around. The main purpose of this particular issue of WOR is to present Gary Mason's rundown on the Australasian editions of WALT DISNEY COMICS & STORIES. Gary has updated this article twice...and we don't dare hang-off and ask him to do it again! We had the pleasure of meeting Gary, early in February, for the first time since we first made contact in June 1945. Gary is a wizard on current comics(but we can lose him on the oldtimers)...and has that disconcerting habit of being able to quote the date and issue number of a comic that contained a certain story. Gary, also, takes the cake for coming up with the BIGGEST Want List we've ever seen! It runs into thousands and thousands...and we can think of a hundred or so titles he hasn't even listed! May the years fail to dull his keeness! Anyway, we'd like to extend our thanks to Gary for contributing what will be the bulk of this issue of WOR.

All being well, the next issue of WOR will be devoted to catching-up on all our Mailing Comments...and we have quite a lot to say. However, we can't let this issue get away without offering a special thanks to Don & Maggie Thompson for forwarding Edith Pitt an issue of Ballantine's THE AUTUMN PEOPLE...and for including an extra copy for the Ryan household. This was very thoughtful of you...and appreciated by all concerned. But, such generosity can't go unrewarded...so, what can we send your way that will interest you?? Speak up...don't be shy! And congratulations on the new house!! Well done!

We have a very hectic schedule, over the next three or four weeks, but the most interesting activity looks like being a film that ABC-TV is going to shoot of the Ryan household ...the comics...the books...the artwork...and the Ryans! The film will be made by Keith Chatto(ex-comic artists) and will feature John Dixon, Stan Pitt, Jim Russell, Bob Clark and Mike Tabrett...all Aussie comic artists. That's all...more details in the next WOR.

DON'T SAY YOU WEREN'T TOLD DEPT: Guess who is infanticipating???

A Survey of WALT DISNEY'S COMICS - Australasian Edition

In 1946, Walter A. Granger became "licensing representative in Australia, Walt Disney Productions, Character Merchandising Division". Now, 20 years later, W.G. Publications, the company that bears his initials, is the one Australian comics publishers to take a certain amount of pride in their work...evidenced by their generous assistance in the preparation of this article. The reproduction of their comics is of an even higher standard that that of their Dell and Gold Key counterparts, partially due, perhaps, to the fact that W.G. do not seem to have any dealings with Gold Key(who, apparently, fulfil no greater role that W.G. themselves, being just the licensed representative in the U.S.A.)but with Walt Disney Productions, direct. This direct dealing has lead to an interesting situation...to which we will return, later.

HISTORICAL

The first comic published by WG -- the first locally printed all-Disney mag. -- was WALT DISNEY'S COMICS Vol.1 No.1(Whole Number 1), October, 1946. This comic was black and white throughout, as were the vast majority of comics in Australia at this time, with a colour cover, and priced at 6d. One doubts if there is a copy left in existence, unless perhaps in the publishers' office. This comic has not failed to appear in the first week of each month since...almost twenty years.

Soon afterwards, a second "title" was added to the range. This was not really a "title", it was like the old Dell four-color series: a whole bunch of irregulars and one-shots lumped together under the same numerical sequence for convenience. The series was identified by the code letters "O.S.", nominally signifying ONE-SHOT. These letters, in place of the abbreviation "No.", were used to precede the number. In other words, the confusion created by the indicia reading:- MICKEY MOUSE and PLUTO BATTLE THE GIANT ANTS No.279, viz:"Good Heavens! There have been 279 issues of Mickey Mouse and Pluto Battle The Giant Ants!!!", is allayed by the indicia reading:- PLUTO, O.S.No.60, viz: "Oh, I see. There have been 60 issues of O.S., and PLUTO is the sixtieth."Q.E.D.

To continue, the early O.S.'s were 36 paged, black and white with coloured covers and priced at sixpence. There had been three O.S.'s by December, 1947.

By the end of the decade, WG were probably beginning to feel the the results of the popularity of humour-comics, and they started to introduce a host of new titles. The first 1/- comic was G.1 -- SPECIAL GIANT, G. standing for GIANT, of course. This comic was published in August, 1950.

The response to a higher-priced comic must have been encouraging, for in July, 1951, WALT DISNEY'S COMICS Volume 5, Number 10(whole number 58) became W.G.'s first 9d comic, after which 9d became standard for both the No's (since they are the only comics to use the "No." abbreviation, can this not be considered the code letter for WALT DISNEY'S COMICS?) and the OS's.

Again, it was discovered the Australian public did not object to the price rise, and a new title was confidently introduced in October, 1951. This series was identified by the key C.I., which stodd for "Character Issue" It started (C.I. 1) and ended (C.I. 24, September, 1953) with DONALD DUCK, but also featured such character issues as MICKEY MOUSE and GRANDMA DUCK.

When the last C.I. was published in September, 1953, other characters were transferred to OS comics for future appearances, while Donald Duck and Mickey Mouse were given

their own titles. Both MICKEY MOUSE No. MM.1 and DONALD DUCK No. DD.1 were published in December, 1953. However, another innovation to the WG line had taken place in the meantime.

WALT DISNEY'S COMICS NO. 73 (Volume 7, Number 1) was, in October, 1952, the first colour comic (strangely enough, at a time when other Australian comics had ceased to be printed in colour), and coloured page became general in all titles (whith one exception, see below) from that date. Walt Disney comic magazines are now the only Australian produced comics in colour. Colour pages cost the reader 3d for 8, therefore 9d comics had 24 pages, 1/- comics have 32 pages, 1/6 comics have (or more correctly had) 48 pages, and so on. This is excellent value when you consider that for the same shilling that gets 32 colour pages from WG you only get 24 b/w pages from Page Publications! The rate of 3d for 8 colour pages has held good ever since 1952, so, despite the apparent price rise in 1955 (see below) it could be said that WG haven't had a price rise for 13 years!

MORE AND MORE DISNEY COMICS, BIGGER AND BETTER

In 1955, in addition to MM and DD already mentioned, a couple of other titles were introduced, both of which were annuals. In June, WINTER PARADE NO. W.P.1, a one shilling comic, was published. In early November, the first 1/6 comic hit the shelves in the form of CHRISTMAS PARADE, key number C.P. 1.

By 1955, then, WG had comics priced at 9d, 1/- and 1/6. The 9d comics were apparently becoming uneconomic, so in that year a move was made to eliminate them. O.S.65, featuring THE LITTLE BAD WOLF was published in October 1955, at 9d and in colour, and was the last in that series. All titles formerly dealt with under that coding were transferred to G, the Giant series, which was soon to become no more "Giant" than any other title. This gave the Giant series real impetus. After publishing less than thirty issues in its first five years, this title really got away to a start now, being published twenty to thirty times a year.

Early in 1955, the DD's were pushed up to 1/- (with, you remember, the page content being increased proportionately), followed by the MM's. Then, the two were dropped at MM24 in November, and DD22 in December, but by the time they were due next to appear on their roughly bi-monthly schedules, they were replaced by M1 (January, '56) and D1 (February '56) respectively.

B.P. 1, the first DONALD DUCK'S BEACH PARTY was published in January, 1955, and cost 2/6, although subsequent issues were 2/-. As if by apology, the WINTER PARADE published that June (W.P.3) was the last in that series and the title is now published annually as a G.

In still the same year (1955) a need was seen for a general 1/6 (48 page) title (later to become a 2/- (64 page)), with the increasing numbers of 25¢ issues by Dell, although actually several stories would have to be omitted anyway as Dell 25¢ issues were 80 pages as a rule. The answer was found in the Jumbo series, and J.J. PICNIC PARTY was published in December, 1955 at a price of 1/6 but was kicked up to 2/- by J.4. on 23rd January, 1957.

A second general 1/6 series was begun but was found to be redundant and was withdrawn after four issues. Its coding was S (for "Special"), and the four issues were thus: S.1. LADY AND THE TRAMP ALBUM, April, 1956, S.2. and S.3. were DONALD DUCK IN DISNEYLAND (Parts 1 and 2), May, 1956, S.4 was MICKEY MOUSE OUT WEST -- January, 1957.

One oddity that DONALD DUCK IN DISNEYLAND was printed in two books. I don't know if this was a source of embarrassment to WG, but when it was Uncle Scrooge's turn to attend in front of the Magic Mirror for eighty pages, WG came out with their "L" series.

(standing for "letterpress") This series was 84 pages, retailed for 2/- and substituted the only return to b/w publishing by WG since the aforementioned 7?cd [illegible] of WALT DISNEY'S COMICS. In any case, the series only lasted two issues, (the second was MICKEY MOUSE CLUB PARADE, L.2 featuring a 70 odd page version of Mickey Mouse Outwits The Phantom Blot) partially, perhaps, because WG never quite got the hang of producing an attractive slick cover, quite the opposite problem of some other publishers! Another reason, and it might do publisher-fan relations inestimable benefit to remember that this reason is the primary consideration for changes by any publisher, would be for the increase of revenue. Whatever the reason for discontinuation of this title, there were only two issues, and were both produced in 1953, although even the publishers cannot pinpoint the date any more precisely.

About 1956, another title was added to the range, the Film Preview (or FP) title. This, to my knowledge, has always been a one shilling comic. It is published primarily to satisfy the needs of new Disney film and television releases. For television releases, the code letters FPTV have been recently adopted, but the numbering sequence is as if it was an ordinary FP, in other words, the letters TV can be ignored. Self you ever run up against it, can the letters FP be ignored on THE SWORD IN THE STONE, JFP41 and MARY POPPINS JFP45. Incidentally, not all the comics that could have been expected to be FP's are always released as such. A few years ago, WG seemed very loath to use the FP series, and while a maximum of two FP's were issued in 1959 (FP16 is dated 1958 and FP 19 is dated 1960; FP18 is dated 1959 and I don't have FP17) quite a few more were dealt with as G's: CLINT & MAC (G139), SPIN & MARTY (G135, G147, G159), HARDY BOYS (G128, G130, probably more) ANNETTE (G144), ZORRO (G149) Among others dealt with as G's rather than FP's are BAMBI (G31, 1958) and all of the serials shown in the MICKEY MOUSE CLUB-TV Programme.

In 1953, Walt Disney comic publications started pouring forth in greater volumes than ever before. DONALD DUCK & MICKEY MOUSE went monthly, and the irregulars became more numerous. Since then, the object of the publishers seems to beto have at least one comic a week during school term-times, and at leasttwo a week during school vacations.

CURRENT COMICS

These are the Walt Disney comics we have discussed so far, BP, CI, DD, CP, D, FP, G, J, L, MM, M, OS, S, WALT DISNEY'S WP. Of this total CI, DD, L, MM, OS, S & WP folded by 1958. Since 1953 only one title has been discontinued. BP6 was released in December, 1959 and then dropped along with the Dell version. In fact, BEACH PARTY is now a "some-time" J. This leaves the "live" Disney titles in Australia as; CP, D, FP, G, J, M and Walt Disney's Comics. To give Capa-alphans an idea of where these comics are presently, let's have a look at the latest issues.

The Current Cp is, of course, the 1965 edition, CHRISTMAS PARADE CP No. 13, published on October, 28, 1965.

The current D is the November edition, DONALD DUCK CHRISTMAS ALBUM, published on November 18, 1965.
The latest FP as this article went to press was FP.64, SNOW WHITE & THE SEVEN DWARFS, which is identical to FP 27 of the same title, and was published on November 18,1965.

The latest G available is G361, SUMMER FUN IN DUCKBURG published on December 16.
The latest J available is J.50, Donald Duck Beach Party - December, 16, 1960.

The latest M was released on December 9 — M109, MICKEY MOUSE ON THE TIMBER TREASURE TRAIL in which two out of the three stories are reprinted from M22. Unusually, the cover also is the same as that for M22, being closely connected with lead-off story as stated in the title of M109.

The latest issue of WALT DISNEY'S COMICS is volume 20 number 3, whole number 231 & was published on December 2.

THE CONSTRUCTION OF WALT DISNEY COMIC MAGAZINES

Walt Disney comics are printed on shiny paper in bright ink. The colouring is solid, none of this dot-and-dash colouring the American comics have. The 32 pages as stated includes covers, which, except for the "L" series where the cover wasprinted on slick paper (like any US comic) and the rest of the book on dull paper (again like any US comic), are printed on the same paper as the rest of the comic. Since the change in printers, from Sungravure to Congress, 1958 (this was either a cause or result of the increasing volume at that date, methinks) the comics have, with the exception of 2/- issues, been assembled with glue rather than staples. This makes it far easier to find complete issues with tight covers dated post-1958 than pre-1958 (Am I right in assuming that <u>every</u> fan has experienced feelings of despair as an unobliging staple slowly eats its way through every page in his favourite DC comic?)

But to return to the page numbers, it is noticed that with 32 pages (or 64), one page of that includes the cover. Therefore the maximum number of pages that can be devoted to the story is 31 (or 63)— and even less if there is an ad on the back page (only once have I experienced interior advertising..and these were the house ads leading up to G249, MEET LUDWIG VON DRAKE).

As all Disney fans know, the American publishers are quite prone to publishing stories which occupy a full 32 pages (or 64) in their 36 paged (or 68) comics. How are these managed when printed in Australia one might ask?

The solution usually employed is to leave a page out. In most Disney stories, if you read them through, you could find a page somewhere capable of being omitted. For example, in DONALD DUCK LOST IN THE ANDES, printed here as D.30, the 7th page, with the bird-man was omitted. In the big MARY POPPINS, JPP45, a 1 page dance sequence had to be left out

READERS RESPONSE

In WDC. No. 149 thru 161 there was a letter column called "Mickies Mailbox". The letters were of a very low standard, many questions on the Mousketeers and lasted only as long as the MM club programme was screened in Sydney & Melbourne. The feature is only worthy of mention by virtue of the fact that it was the only fan column to be held in Australian comics in fairly recent years.

ALSO...

Also worthy of mention (at least, as worthy of mention as was the "FLASH MINIATURE" in the DC index) are several series of Disney giveaways.

Two series were published by WEETIS breakfast cereal. The pages were about a quarter as large as the normal comics, with 16 pages. I have a recollection of Mickey Mouse and the Impossible Berries" in the first series, which I think was about 1955 (But after all, I was only 6 in 1955..) The second series of which I have 1 comic, was published in 1962 or 63.

The other series was published in several instalments by MOBIL OIL (AUSTRALIA) LTD. Issues 1-8 were published weekly in January and February, 1964, issues 9-16 weekly in August and September, 1964 and issues 17-24 from the third week of November, 1964 to the second week of January, 1965. These comics were 16 pages long and the size of the pages were half normal, so it looked like a normal comic cut in half. These comics did <u>Not</u> extol the virtues of Mobilgas, but were simply ordinary stories(Most of which I suspect, had been previously printed in the ordinary WG comics) which were edited to fit the format.

ON THE SUBJECT OF ORIGINAL MATERIAL....

Apart from their normal proofs of stories used by Gold Key already, WG has for some time now been using material which is not available to American readers. This is not "original", but comes from various sources.

The first of this material, which, for the sake of brevity, I shall hereafter refer to as "original", appeared on April 27, 1963 in D77 - "Flight Into Time." The story tells how, in trying to raise money to redeem his TV set from a repossessor so that he can watch Ethel Cheesecake, Donald unwittingly destroys £20,000,000 belonging to Uncle Scrooge McDuck, who, for non-Disney fans like Jan and John's benefit, is the richest man in the world. The title is taken from one sequence where Donald attempts to escape Uncle Scrooge's wrath by travelling into the past, courtesy of Gyro Gearloose, the mad scientist.

This story originated from one of the three sources of "original" material — either from the French or Italian Walt Disney Studios. It had been originally created for the eyes of the readers of the French and Italian editions of WALT DISNEY'S COMICS, of course, but WG had somehow gained access to it, and as they were already printing more Disney comics than Gold Key they needed the extra supplies to avoid being obliged to run increasing numbers of reprints — a pastime by which Gold Key has further cut supplies by indulging in it themselves. So, WG have used this "original" material increasingly until today the proportionof it in our Disney comic magazines is, in my humble opinion, approaching the 40% mark. I really feel that this topic is deserving of an article in itself, but this will have to wait until a(not too distant, I hope) future date.

The second time such material was used — the place of origin being France on this occasion, I would judge, by the number of extremely French-looking gentlemen standing around in the background — was on Agust 22, 1963, in G.292(MICKEY AND EAGA BEAVA IN "THE FANTASTIK-COLA PLOT"). Eaga Beava — a character who has not since reappeared — is obviously expected to be recognised as an old friend by the reader; I would suspect that this was not his first appearance in the French edition althought it certainly was here.

As a result of this "original" material, Australian fans have come to recognise three new major stars in the Disney firmament, and a host of minor ones, such as Gyro Gearloose's nephew, Newton!

Donald Duck's newest relative, Fethry Duck, was introduced in D.97(December 17, 1964) in a story under the logo "Introducing Fethry Duck" with the title "The Health Nut". Fethry is a character very prone to fads, and has had Donald running miles in the country in the early morning, has wreaked havoc in a restaurant as a chef, has thrown Donald's furniture out of the house to make room for a weaving loom, and has decided that Donald's cat, Tabby(q.v.)is a pedigreed Tasmanian Temple-Cat. I shouldn't be surprised if one of these days he takes up panelology!!! The WG Production Manager reports that Donald and Fethry stories are produced at the 3rd source — the source being stories produced by Californian Walt Disney Studios, but yet unpublished by Gold Key, where I believe Fethry debutted recently. Fethry's popularity, I might mention before leaving him, is indicated by the fact that he was, on April 1, 1965, awarded his own DONALD MEETS FETHRY DUCK G.338 comic, which under the revised title of DONALD AND FETHRY DUCK has appeared five times since.

Tabby, Donald's cat, is the second new star, and replaces Huey, Dewey and Louie(about time!)as Donald's co-star in "Donald & Fethry stories. I must apologise if I am

reporting facts well-know to U.S. fans, but I have not yet seen Fethry's U.S. debut, and am not sure whether the stories we saw, and Tabby, have been used. The artwork is dissimilar to anything I've ever seen in Gold Key comics, induces me to doubt. (Like MOVE: Gary advises that the Fethry Duck used in Gold Key DD-105 is about as similar to that used here as the Superman of 1938 is to the Superman of 1966. Basically the same but different...in many subtle and not so subtle ways.)

The third new star is Hustler Duck, a sharp con-man who has appeared with Uncle Scrooge in G.332(UNCLE SCROOGE), G361(SUMMER FUN IN DUCKBURG) and elsewhere. He is not as well characterised as Fethry or even Tabby, and there is little else to say about him. The stories he appears in come from Italy, I judge, but France is still a possible point of origin.

Now, how do we tell one source from another, and how do we tell the lot from "normal" proofs that have been run through the Gold Key mill? Well, to answer the last question first, in one word the solution is: lettering. I mean, Artie's lettering looks pretty much like Sam's, and both look pretty much like any other U.S. letterer's work(except that automated mess at Charlton). But Australian lettering -- oh, you can tell it a mile off! And all original strips are lettered here. Why? Well, with the French and Italian stuff it is a small matter of language. But as for the U.S. material, your guess is as good(probably better)than mine. The only suggestion I could have offered was was squashed by John Ryan as being very unlikely.

And for the second half of the question with which we opened the last paragraph... how does one tell the source of "original" work, one from another? This is difficult to do, but I offer the following points for the reader's consideration.

1. The artwork of the U.S.-originated stories is familiar to Gold Key and Dell-Disney readers. The work of the European artists tends to be a little sloppy and disproportionate(my opinion), although I find it more expressive that the often typed work of even the better U.S. Disney artists.
2. The French and Italian material comes awkwardly short of the bottom of the page, so that the effect is like a DC page of the past few years with the DC emblems and title cut off the top. WG apparently find this embarrassing, as in J.49 (Walt Disney's MYSTERY SPECIAL , December 9, 1965)advertisements for J.50(Walt Disney's DONALD DUCK BEACH PARTY, December 16, 1965)appeared at the bottom of each page.
3. The only way to distinguish between French and Italian work, apart from trying to keep some sort of catalogue of artists' styles, is to closely examine backgrounds for national characteristics. For instance, if someone is wearing a Beret among the extras, it does not take a Batman to figure out what must be figured out.....

On this note, we end this dissertation/dissection of Walt Disney comics in Australia. I'm sure it has been of great interest to all of you...Err, how many CAPA-alphans did you say were Disney fans, John? Two...or three??

GARY MASON

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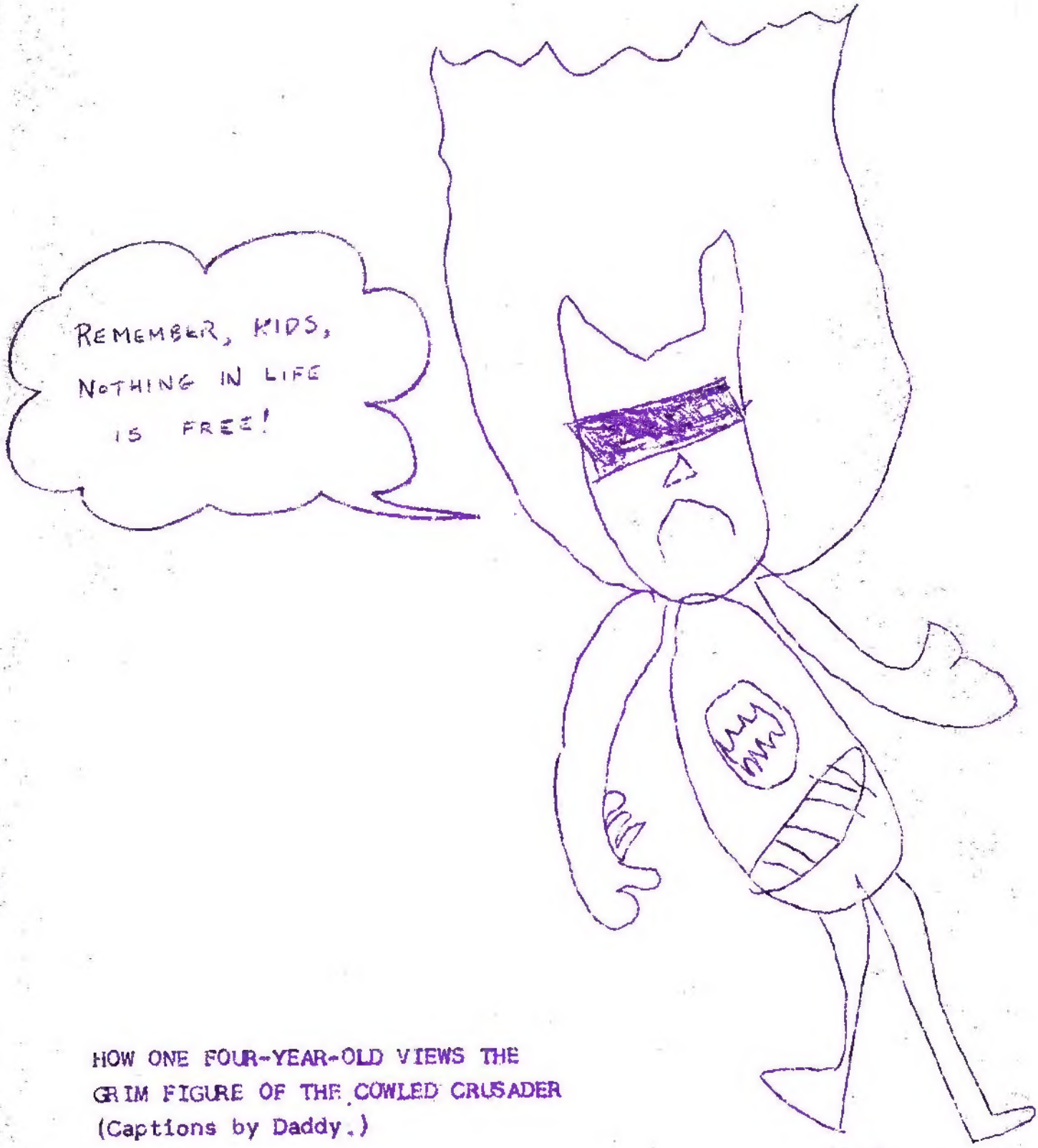

HOW ONE FOUR-YEAR-OLD VIEWS THE GRIM FIGURE OF THE COWLED CRUSADER
(Captions by Daddy.)